APOLLO

THE MAGAZINE OF THE ARTS FOR CONNOISSEURS AND COLLECTORS

EDITED BY HERBERT FURST

VOL. XXVIII
JULY TO DECEMBER
1938

THE FIELD PRESS (1930) LTD., THE FIELD HOUSE,
BREAM'S BUILDINGS, LONDON, E.C.4

XUM

AUG 21 39

Art
705
A p 43

APOLLO

THE MAGAZINE OF THE ARTS FOR CONNOISSEURS AND COLLECTORS

DIRECTORS

SIR HAROLD HARMSWORTH
GEOFFREY HARMSWORTH FRANK BAILEY ERIC PARKER

EDITOR - - - - - - - - - - HERBERT FURST
ADVERTISEMENT DIRECTOR - - - T. LIVINGSTONE BAILY

CONTENTS

Vol. XXVIII. No. 163 July, 1938

	PAGE
Scottish Paintings at the Empire Exhibition. By ALFRED YOCKNEY	3
Old Scottish Silver. By V. J. CUMMING	10
A Yorkshire Exhibition at Temple Newsam By M. JOURDAIN	13
Lawrence of Arabia—Brass Rubber! By H. T. KIRBY	18
About Roman Lamps. By F. W. ROBINS	20
Notes from New York—The Opening of The Cloisters. By JAMES W. LANE	27
Notes from Paris. By ALEXANDER WATT	32
Book Reviews	36
The Royal Academy—Final Notice. By the EDITOR	41
Round the Galleries and Notes. By the EDITOR	42
The British Antique Dealers' Association: Annual Banquet and General Meeting ..	49
Art in the Saleroom	51
Heraldic Enquiries	54

COLOUR PLATES

Thomas Garnett, M.D. Mezzotint, hand-coloured. By an unknown painter or engraver .. .. *Facing page* 24
Portrait of Gasparini. By GOYA .. .. *Facing page* 38

MONOCHROME PLATE

Sir David Wilkie. By ANDREW GEDDES, A.R.A. (1783–1844) .. .. .. *Frontispiece*

EDITORIAL, ADVERTISING AND PUBLISHING OFFICES:

THE FIELD PRESS (1930) LTD., THE FIELD HOUSE, BREAM'S BUILDINGS, LONDON, E.C.4

Telephone: Holborn 3682 *Telegrams:* LESARTS, LONDON

AUG 21 38

889339

XUM

OWEN EVAN-THOMAS LTD.

20, DOVER STREET, LONDON, W.1

Cables : OVANTIQUA, LONDON

Telephone : REGENT 7617

One of a set of eight Sheraton armchairs of very fine quality, in their untouched original state.
Dimensions: Height 2 ft. 11 ins., Width 1 ft. 9 ins., Back to Front 1 ft. 6 ins.

SIR DAVID WILKIE — By Andrew Geddes, A.R.A. (1783–1844)

Lent by Kenneth Sanderson, Esq., to the Glasgow Exhibition

SCOTTISH PAINTINGS AT THE EMPIRE EXHIBITION

BY ALFRED YOCKNEY

MRS. STEWART OF PHYSGILL
By Sir Henry Raeburn, R.A. (1756–1823)
Lent by Sir George A. Cooper, Bart., D.L., J.P.

NEVER before has art played so important a part in a great Exhibition as in Glasgow this year. In the first place the chief architect, Mr. Thomas S. Tait, F.R.I.B.A., has made the most of a good natural setting with rising ground and, with his associates, has fitted buildings of novelty and suitability into the site. Painters, sculptors and craftsmen have been welcomed and assisted in every way, with the result that the Exhibition is harmonious in its appeal by day and by night, when the remarkable lighting effects come into operation.

The various pavilions and smaller buildings, including the churches, contain so much evidence of co-operation that it is difficult to pick out an example, but a conspicuous success is Mr. Herbert J. Rouse's United Kingdom Government Pavilion, with its outer decorations by Mr. MacDonald Gill sweeping almost the whole length of the structure.

Before considering the Art Exhibition a few words may be said in praise of the Historical Section in the Scottish Pavilion South. There are paintings of rare interest from the point of view of ancient costume and equipment, while the specimens of arms and armour, embroidery, silver, miniatures, illuminated manuscripts and relics help to increase the importance of the collection. The Blair portrait of Mary Queen of Scots is a prominent feature, while the Period Rooms are a source of great interest and instruction.

The Palace of Arts has been carried through by Mr. Launcelot H. Ross, F.R.I.B.A., and will be a permanent building subsidiary to the Corporation Art Gallery and Museum, Kelvingrove, itself the outcome of a previous Exhibition. The central quadrangle, open to the air, with its garden and sculpture, serves its purpose of repose admirably.

The catalogue contains 742 items, dating from the middle of the XVIIIth century. The works of all deceased artists are restricted to the Scottish School. There was no attempt to cover the whole ground of history, and there are consequently many absentees, not only the less important men, but some of the most prominent. To study Scottish art in its entirety visitors to the Empire Exhibition must add a journey to Kelvingrove and Edinburgh. These omissions were necessary on account of the limited space and because the committee desired to represent some painters with groups

Raeburn is the king of the Scottish School. His prestige increases, and the present show illustrates this fact. In Gallery I, a room full of magnificent pictures chosen from the works of the best Northern artists of the period, he takes the lead with the qualities which make for supremacy. His twelve paintings dominate the remainder. " The Macnab " has the centre. One might almost say, takes it, so aggressively

JAMES CALDWELL, COUNTY CLERK OF RENFREWSHIRE. By Sir James Guthrie, P.R.S.A. (1859–1930)
Lent by Mrs. Alexander Maitland

does the Laird in his uniform of the Breadalbane Fencibles assume his position of authority. No wonder Sir Thomas Lawrence said it was the best representation of a human being he had ever seen on canvas. No more appropriate picture could have been chosen as an introduction to the collection.

Commanding also is the figure of " Admiral Lord Duncan," from Trinity House, Leith, painted after Camperdown for the Incorporation of Shipmasters and one of the most satisfactory commissions ever given.

Two more full-lengths, the gracious " Mrs. Stewart of Physgill," lent by Sir George A. Cooper, and the happy group "The Drummond Children," from Mr. Edward S. Harkness, U.S.A., help to show the complete powers of Raeburn. He filled such canvases with unerring instinct, and this ability is shown also in the smaller paintings, such as the classic " Professor John Robison," lent by the University of Edinburgh ; the stirring, red-coated " Captain David Burrell," from Mr. Marshall Field, and " Governor Alexander Houston," from Mr. A. T. Reid ; the intellectual " Rev. Hugh Blair," from Sheriff R. H. Maconochie ; the judicial " Lord Bannatyne," from the Hon. Mrs. Ronald Greville ; the serene harmony in white, " Mrs. Gregory," from Sir Ian Forbes Leith ; and those personifications of satisfied old age, " Mrs. James Campbell," from Lieut.-Colonel A. J. Muirhead, and " Mrs. Anne Campbell," from the Glasgow Art Gallery. Raeburn's varied brushwork may be studied in these examples of different periods. It is difficult to understand how the artist developed such free handling after his practice as a miniature painter.

No painter of earlier date than Ramsay (1713–84) appears in the Palace of Arts. He shows up well with thirteen works, mostly early, and sets a good standard. After Raeburn he provokes most interest, confronting us with problems of style and formula. How much assistance did he obtain from Van Aken ? Perhaps none in the present instances, but the suggestion arises from the close association known to exist between the two men.

Horace Walpole thought Ramsay most happy with his portraits of women, but there is evidence at Glasgow that he was at least as successful with men, such as the solid " Sir Hew Dalrymple, Lord Drumore " (1754), from Mrs. Broun Lindsay ; the decorative " Thomas Lamb of Rye (1753), from the Viscount Runciman ; the venerable " Sir Peter Halket Wedderburn at the age of 87 " (1746) ; and the elegant " David Lord Elcho." Then there is the strikingly attired " Norman, 22nd Chief of MacLeod," a fine figure of a man in the open air. It dates from 1748, like the companion one of the chieftain's second wife, standing on a terrace, dressed in salmon-pink and shimmering grey. These two handsome full-lengths come from Dunvegan Castle, Skye, and I am permitted by Flora, Mrs. MacLeod of MacLeod to quote from a document there :

Accompt Normand McLeod of that Ilk
To Allan Ramsay, painter in London

To the second pay^{t} of Miss Young's picture sent home	£5	5	–
To the second pay^{t} of McLeod's own picture, still at Mr. Ramsay's house ..	£21	–	–
To the first pay^{t} of Lady McLeod's ..	£21	–	–
To second pay^{t} of ditto	£21	–	–
	£68	5	–

Edinburgh 8 June 1748 received by me Writer to the Signet, factor for the above Allan Ramsay a bill for the above sum of Sixty Eight pounds five Shillings ster^{g}. accepted by the said Normand McLeod in payment of the above accompt and I oblige myself to deliver up the two pictures above mentioned to him. Ian Craigie.

ADMIRAL LORD DUNCAN By Sir Henry Raeburn, R.A. (1756–1823)
Lent by the Corporation of the Master and Assistants House, Leith

NORMAN, 22nd CHIEF OF MACLEOD (1706–1772)
By Allan Ramsay (1713-1784) *Lent by Flora, Mrs. Macleod of Macleod*

THE FLYING DUTCHMAN By JAMES PRYDE
Lent by the Viscount Cowdray

It is significant that Ramsay at this time is described as a painter in London.

The two portraits of " Lady Mary Coke," the half-length dated 1758 lent by the Earl of Home, and the full-length, with musical instruments, lent by the Marquis of Bute, show Ramsay in his softer manner. So do the " Mrs. Young," wife of Professor Young, of Edinburgh University, lent by Lord Craigmyle, and " Princess Augusta of Saxe-Gotha " from Mr. A. T. Reid. They are all enchanting portraits and bring home the accomplishments of the painter.

Respect for the achievements of Andrew Geddes increases with new opportunities to study his work. There are shown at Glasgow not only the fine " Self Portrait " from the National Gallery of Scotland, the " Archibald Skirving," a fellow artist, from Mrs. A. Scot Skirving (this picture is now squared from an oval), and the " Portrait of a Lady " from the Glasgow Art Gallery, but the little-known " William Anderson," from Mr. Randall G. Davidson, and " Principal Baird," from Mrs. G. S. Bayley. All of them hold their own comfortably with the works of more prominent artists. Of special interest is the small full-length portrait in negligé of his lifelong friend, Sir David Wilkie, lent by Mr. Kenneth Sanderson. This was painted by Geddes in 1816, and William Ward engraved it two years later. Although exhibited often in recent years it comes out freshly to many visitors, and it stands out always as an example of successful collaboration between artist and subject.

Sir David Wilkie's " Blind Man's Buff " and " The Penny Wedding," from Buckingham Palace, never fail to attract, and they look distinguished in this collection. Wilkie brought a new interest to Scottish art through such robust interpretations of rural life and his genius for developing a theme. Among the drawings is an exquisite pen and wash sketch, " Playing with Baby," which not only conveys the significance of the scene but explains the artist's methods.

Sir John Watson Gordon's two portraits, the famous " Roderick Gray, Provost of Peterhead," from the Edinburgh Merchant Company, and the severe " Henry Houldsworth of Coltness," show Raeburn's successor as a talented interpreter of character. They are rather dark, and were evidently painted so. This use of black seems to be a favourite note of the Scottish painters, if we may judge from the many examples down to the present day exhibited in the Palace of Arts.

The separation of landscape and seascape as mere backgrounds to portraits began in Scotland with the Rev. John Thomson, of Duddingston, who worked at the same time as Turner in England and showed similar feeling for open-air effects. With such pictures as " Aberlady Bay," lent by the National Gallery of Scotland, he pointed the way to a general appreciation of such subjects.

Not for many years did the naturalistic outlook cease to prevail, and its skilful interpretation is revealed in the chosen works of such masters as Patrick Nasmyth, Horatio M'Culloch and Alexander Fraser, who immortalized Cadzow Forest by his devotion to that neighbourhood. The clear-cut style of these men won favour, and deservedly so, for without eclipsing the productions of other countries the pictures were of direct value in establishing the artistic attractions of Highland scenery.

The time was coming, however, when unrest showed itself in the studios. The methods of the past failed to satisfy a new generation, and experiments in technique were

CADZOW FOREST — By ALEXANDER FRASER, R.S.A. (1827–1899)
Lent by Mrs. M. H. Brown

DAWN AT SEA: HOMEWARDS — By WILLIAM MCTAGGART, R.S.A. (1835–1910)
Lent by the Glasgow Art Gallery

THE FLOWER SHOP — By Joseph Crawhall (1861–1913)

Lent by Andrew T. Reid, Esq.

common. Ideals remained the same, namely, to capture the grandeur of the mountains, the rivers in spate, the skies and the cloud shadows, and to proclaim the majesty of the sea. Only the means differed. The result of this movement was that Impressionism was born in Scotland, and it remains one of the most potent forces in the national art.

It will be seen from this Exhibition that William M'Taggart comes forward naturally as the pioneer of artistic expression in all subjects pertaining to the Scottish coast. His ardent powers divined new material, and he put it on canvas with convincing breadth and unquestioned beauty, though his brushwork was coarser than some critics liked. The passion for colour and light, which distinguished his work during his experimental stages, remained his inspiration and gave him due prominence. There are thirteen paintings and water-colours on loan, and from them it is possible to estimate his rank, which must be declared to be distinguished and unassailable. The central sea piece, " All the Choral Waters Sang," carries its size without effort, and the smaller one, "Away o'er the Sea," is typical, with its group of children in the foreground. " Dawn at Sea : Homewards " has all the subtle atmospheric qualities to be expected, and with its swiftly moving sailing boat is an epitome of M'Taggart's style.

Like M'Taggart and many other painters, Sir William Q. Orchardson owed something to the precepts of Robert Scott Lauder, of the Trustees' Academy, Edinburgh. Neither his " Enigma," " Her First Dance," nor the fine portrait of " Henry Balfour Fergusson," seems at first glance to be allied to the Impressionist movement, yet Orchardson, with all his insistence on fine detail, painted in a non-traditional

way which proclaimed him a stylist and in practical sympathy with the new methods.

A very different aspect of Impressionism may be seen in the work of E. A. Hornel, the Australian-born stalwart of the Glasgow School. By his character in painting he added not only a new page to the history of art but he stimulated curiosity. His rich colour schemes were woven into a mosaic pattern of rare beauty and originality. Such pictures as " The Coming of Spring " (1899) and " In the Orchard " (1898) are triumphs of expression. The small and very beautiful " The Goatherd " is dated 1889, and it is interesting to compare it in design and palette with the remarkable " Galloway Landscape " which Mr. George Henry painted in the same year. This picture caused a mild sensation when it was first exhibited, and it reappears now with a matured air of distinction.

The Hornel-Henry association in art was very happy in its results, and the present Exhibition shows what a large part both artists played in the revival of the period.

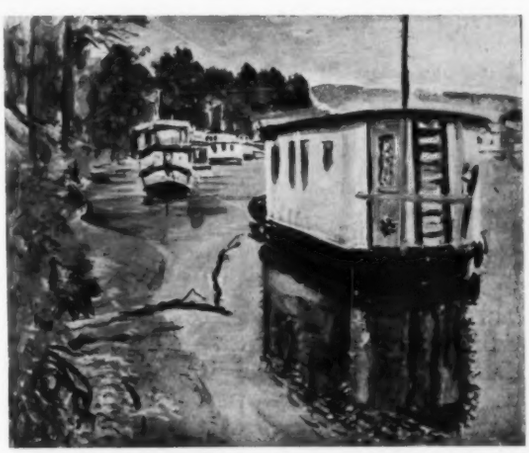
Another man who comes out well is Sir James Guthrie, who has twelve works, including four full-lengths and the very steady three-quarter of " James Caldwell, County Clerk of Renfrewshire." It was a happy thought to borrow from Ghent the early " Schoolmates," where the artist seems to have been looking at Bastien-Lepage. Guthrie developed the grand manner in portraiture, and broadened his style to secure fluent expression. His works show the qualities of endurance, and the same may be said of such other members of the Glasgow School as E. A. Walton, W. Y. Macgregor, Sir D. Y. Cameron, Sir John Lavery and the sculptor, Pittendrigh Macgillivray.

This characteristic applies with equal force to the members of the group who are remembered chiefly through their water-colours, namely, Joseph Crawhall and Arthur Melville. An early oil, " The White Cow," shows the free handling and technical resources of Crawhall, but his thirteen water-colours are a revelation to those unfamiliar with the quality and variety of his work. " The Flower Shop," with statuesque horse between the red shafts of a trap, is a daring conception. " Kempton Park," with two jockeys urging on their mounts, is nearly a moving picture, so realistically is the spirit of the scene conveyed. The famous " Spangled Cock," " White Drake " and " Mallard Rising " lose nothing with the passing of years.

Arthur Melville also creates a new public by the strong appeal of his works in the Palace of Arts. His Eastern scenes make splashes of colour throughout the Retrospective Gallery and denote individuality of a high order. He understood the uses of mass drawing to perfection, and his blottesque effects are the essence of Impressionism.

As a reminder that one new art movement may be challenged soon afterwards by another, there is a group of works by Peploe, Cadell and Hunter who, with their delightfully bright colours, created a new interest among Glasgow artists and connoisseurs. If, sometimes, a little artificial in general effect, the decorative qualities are intense.

Looking at the work of the Glasgow School of Painters and their immediate followers it is clear that the artists had a strong desire to escape from convention not so much in subject but in technique. The test of nearly half a century shows that their efforts were not in vain. If it were possible to describe the outstanding modern paintings and drawings, Scottish and English, at the Empire Exhibition it would be found that many of them show influences which can be traced in no small degree to the ideals and accomplishments of these men of Glasgow, some of whom remain active and stimulating.



HOUSEBOATS: LOCH LOMOND. By G. LESLIE HUNTER (1879–1931)
Lent by Mejor Ion R. Harrison

OLD SCOTTISH SILVER

BY V. J. CUMMING

THE Scottish Historical Section of the Empire Exhibition, which is presently being held in Glasgow, has given a golden opportunity of placing before the public a small, but representative, collection of Old Scottish silver; particularly that which was wrought in the provinces. Such an exhibit should be welcomed, as up to the present the museums in Scotland have seemingly ignored the fact that such silver existed, and for what little they have to show depended more or less on either generous donors or lenders. This may have been caused through the successive curators' interests leaning in other directions, and their concentrating more on the art or craft which appealed to them. Some, of course, may be excused through not having the necessary funds at their disposal, but surely through the years something more could quite easily have been done to secure for posterity a link with the past.

The collection at the Empire Exhibition can be divided into two sections, namely, silver wrought by Edinburgh silversmiths, and that wrought by those in the provinces. Examples of silver from fifteen different towns are on view, from Wick in the north to Greenock and Ayr in the south. The exhibit clearly demonstrates that not only was silver wrought over a very wide territory, but also that the various markings are worthy of attention. A great many people seem to have it in their minds that unless a piece of silver bears the thistle it cannot be Scottish, and it may surprise them to know that the thistle was never used in Scotland prior to 1759, when it was introduced only by Edinburgh as the mark to denote that the silver was up to standard. During the latter half of the XVIIIth century some of the provincial makers did stamp a thistle on their ware, but the larger quantity can only be identified by a fair knowledge of the marks used in the various towns. Heraldry plays a great part in such marks, which were generally taken from the town coat of arms or seal. Of course, some makers, while adopting such marks sometimes also used certain letters from the town's name, or some private mark of their own.

Fig. I *See page* 12

In the catalogue which has been compiled, a brief summary of town marks has been given, and over and above this, where any new marks not mentioned in any reference books have come to light, special notation has been made. Photographs are also shown of the principal pieces, from which the few accompanying this article have been selected.

Reverting to the question of heraldry, in the past it has been generally considered that one of the devices usually stamped on Greenock silver was an oak tree, thus playing on the town name of Greenock, namely, "Green Oak." On the Greenock town arms there are displayed three covered cups, as well as the ship in full sail and two fish. Those cups are commonly

Fig. II

See page 12

Fig. III

See page 12

called the Shaw Cups, as the family of Shaw were the Superiors of the lands of Greenock and surrounding district. I am therefore inclined to consider, and venture to suggest, that what has been looked upon as representing a tree is really a reproduction of one of the cups in question. Again, one of the Aberdeen makers incorporates in his series of marks a boar's head, and this device appears on the coat of arms borne by Aberdeen University. One provincial mark which has not yet, so far as I know, been identified is that of a key. It certainly pertains to Scotland, as two or three pieces have turned up bearing it accompanied by a thistle. Further, as it has been used by two or three different makers, it must pertain to a town of some size. One or two known collectors would be only too pleased to know that its source had been discovered.

Old Scottish silver really deserves more attention than it has so far received, and it is gratifying to know that an Exhibition of Scottish Art and Craft is to take place next winter in London at the Royal Academy, when it is to be hoped that the space allotted to silver will be considerably greater than that at the Empire Exhibition ; also that all owners of Old Scottish Silver will place their collections at the disposal of the Committee appointed.

It is rather peculiar that although there are upwards of forty lenders to the Glasgow exhibit, no pieces of Dundee manufacture, other than spoons, were offered ; it would therefore appear that outside of those and church plate very little prior to 1780 was made there. There is, of course, the chance that if other sources had been approached such articles would have been forthcoming, and that the suggested scarcity is more imaginary than

Fig. IV *See next column*

Fig. V *See below*

real. Time will, however, prove the correctness or otherwise of this statement.

The following gives the full descriptions of the illustrations which accompany this article :

Fig. I. 125. COFFEE POT ON STAND AND LAMP *Circa* 1760. Elgin.
Maker : John P. Cruickshank.
Mark : J. P. C. E on its back and LN below for Elgin.
Cruickshank was an apprentice to James Humphrey in 1754. This maker's mark is not given in Jackson's—his name only being mentioned. Height overall 10 in.
R. J. Mackenzie, Esq.
This is an interesting piece as it brings to light a new name to the working smiths in Elgin, also the rare form of mark is used. The only other maker so far known using it was James Humphrey, to whom Cruickshank was an apprentice.

Fg. II. 49. QUAICH. 1713. Edinburgh.
Maker : Robt. Inglis.
Assay Master : Ed. Penman.
Initials on the handles AC and IM. The outside decorated with tulips and roses in the alternate panels. Diameter of bowl 6½ in.
Miss Low

Fig. III. 133. MUG. *Circa* 1760. Cannongate.
Maker : CM.
Marks : CM stamped twice—the stag's head—F facing the wrong way. Height 3¼ in.
Major H. N. Robertson

Fig. III. 130. PAIR SALTS. *Circa* 1760. Cannongate.
Maker : CM.
Marks : CM—Stag's head, both marks struck twice.
Lady Younger

Fig. IV. 29. GOLD TEA POT. 1736. Edinburgh.
Maker : Jas. Ker.
This was the King's Plate for mares and was won by "Legacy" at Edinburgh, 1736. Engraved with the Royal Arms on one side and on the other a jockey on horseback, with the inscription "Legacy 1736" below. 20¾ oz.
Anthony de Rothschild, Esq.

Fig. V. 20. PUNCH BOWL. 1692. Edinburgh.
Maker : Robert Bruce.
Assay Master : John Borthwick.
Engraved with the arms of "Orr of Barrowfield," with the motto "Bonnis Omnia Bona." Diameter 11 in. Height 5 in.
Mrs. Stevenson of Castlemilk

A YORKSHIRE EXHIBITION AT TEMPLE NEWSAM

BY M. JOURDAIN

Fig. I. OAK TABLE, with carved frieze on one side and one end. Early XVIIth century.
OAK BENCH. Mid. XVIIth century. *From W. Ferrand, Esq.*

THE great and almost empty house, Temple Newsam, near Leeds, which has a kinship with Bramshill, Audley End, and other Jacobean and Caroline houses, has regained for a brief time some of its original brilliance by an "autumn redecoration."[1] Until July 18th it will regain some of its original furniture, and will display besides additional loans of furniture and pictures from Yorkshire houses.

The house appears to be mainly the work of Sir Arthur Ingram, who bought the estate in 1622 and was the greatest and shrewdest of that "group of financiers, undertakers and farmers of the monopolies which enabled James I and Charles I to reign in a large degree without regular grants sanctioned by Parliament."[2] His portrait, probably by Georg Geldorp, hangs in the gallery. At the Restoration, Sir Arthur's grandson was created Viscount Irwin.[3] In the gallery also hangs the portrait of Henry Ingram, seventh Viscount[3] Irwin, who remodelled the north and west wings and decorated the gallery. In his portrait by Philip Mercier, Lord Irwin holds the design for one of his new ceilings. The title died out with Charles, the last Viscount,[4] who had five daughters but no male heir.

The great hall in the centre of the south[5] wing (which was rebuilt in 1796 by his widow), is an early instance of an archæological revival, but its neo-Jacobean wainscot of painted and grained pine is not too far removed in style from the authentic Jacobean and Caroline furniture which is now displayed there. The long draw-table from Methley Hall (for which it was probably made after the house was rebuilt in 1588 by Sir Henry Saville[6]) is a massive piece,

[1] Foreword to the catalogue of the exhibition.

[2] Kitson (S.) and Pawson (E. D.), "Temple Newsam" (1927) p. 15.

[3] 1736–1761.

[4] 1763–1778.

[5] There has been considerable but conservative restoration of the south wing, which was rebuilt in 1796, and the north part was largely reconstructed about 1740.

[6] Sir Henry Saville, of Methley, was created a baronet in 1611.

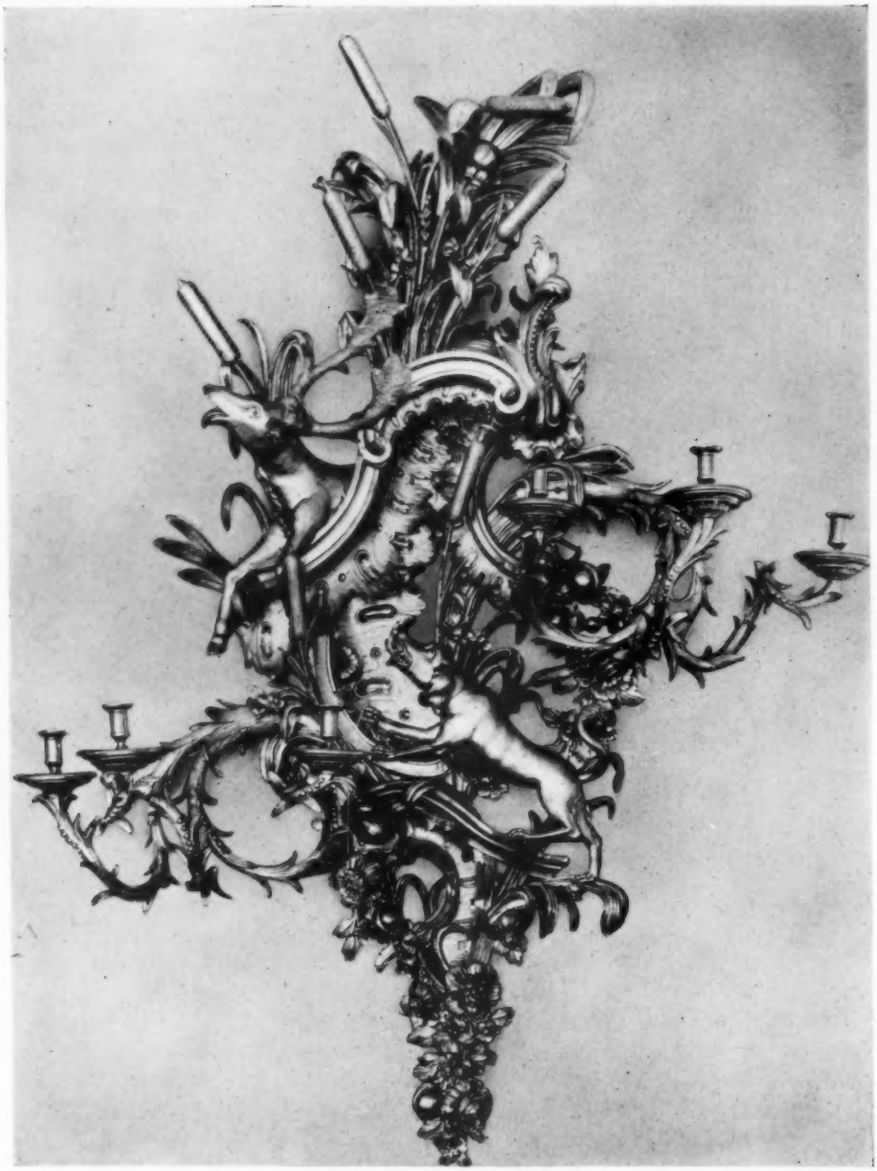


Fig. II. CARVED AND GILT GIRANDOLE, one of a pair. *Circa* 1750.
By kind permission of Messrs. B. T. Batsford, Ltd.

which needed the efforts of ten men to remove it to its present position. The frieze is inlaid on three sides with stained oak, bog oak, and fruitwood, and there are sliding leaves at either end. There is also a smaller table of the same date, with a finely carved frieze (Fig. I). There are several examples of North Country chairs having their backs fitted with two semi-circular crosspieces, and an oak court cupboard enlivened with inlay of bog oak and stained woods. A painted iron chest or strong box which is traditionally said to have belonged to Sir Arthur Ingram, the builder of the house, is fitted with an elaborate system of catches controlled by the lock in the centre of the lid.

The great gallery in the north wing, which is of immense size, is a background for some

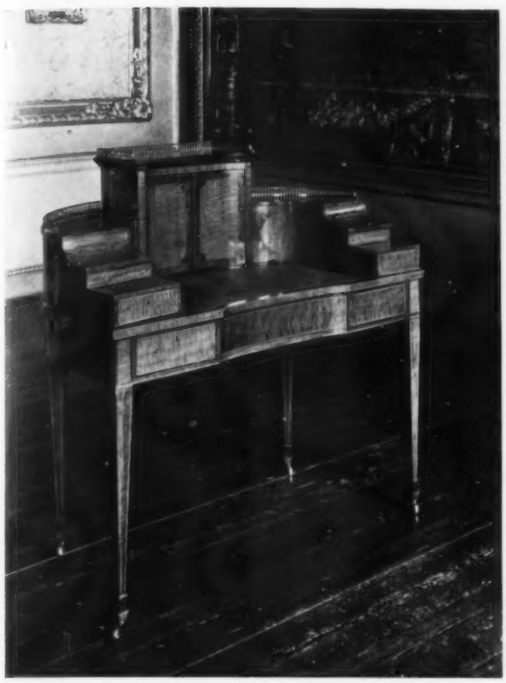


Fig. III. "CARLTON HOUSE" TABLE. *Circa* 1790
From Ivor Johnson, Esq.

fine Georgian furniture. The seventh Lord Irwin found the north wing dilapidated and the long gallery used as a lumber room. He cut off a room at each end, and ordered from London in 1740 the two "continued" stone chimneypieces which reach almost to the ceiling. The stucco decoration of the ceiling was carried out by Thomas Perritt of York, and finished shortly before the Jacobite rising of 1745. The crimson flock paper was hung in 1826, but otherwise the gallery is very much as it was in George II's reign. Lord Halifax has furnished it again with the original carved and gilt walnut suite, of which twenty chairs, four settees and a day bed survive. The cabriole legs of this set are carved on the knee with a cabochon; the back and seat of the chairs and settees are covered with floral needlework in brilliant reds and blues on a golden yellow ground. The needlework (except in the case of the day bed[7]) does not bear much relation to the area covered and is said to be the work of the five daughters of Charles, last Lord Irwin[8] (Figs. V and VI). The pair of large gilt girandoles (Fig. II), which were probably bought for their present position, were acquired with the house by Leeds Corporation. The candle-branches emerge from a tangle of rococo ornament in the style of Thomas Johnson. In this gallery there is a fine walnut chest dating from about 1700, from Castle Howard, which is marquetried on the top, front and sides with designs in which birds, butterflies, insects and snails figure. The design is carried out in rosewood, mahogany, green-stained holly and other woods, with insects of green-stained bone and mother-of-pearl. The torchères in the gallery, which are of carved and gilded pinewood, are similar in general type to designs in the "Director" for candlestands.

Thomas Chippendale, the well-known London cabinet-maker, was of Yorkshire birth; and he is represented in this Yorkshire exhibition by two pieces, which resemble a design and an authenticated work. The "Commode Clothes Press" is very similar to a design in the "Director" (Plate CXXXI, which is dated 1753) but lacks the carved and pierced cornice. The lower *bombé* stage is fitted with three tiers of drawers, instead of two as shown

Fig. IV. MAHOGANY "HARLEQUIN" WRITING TABLE. *Circa* 1790
From Colonel R. D'Arcy Fife

[7] Here the seat, scroll ends and bolsters are covered with needlework.

[8] Lord Irwin married in 1776 a Miss Shepheard; the daughters married between the years 1766 and 1789.

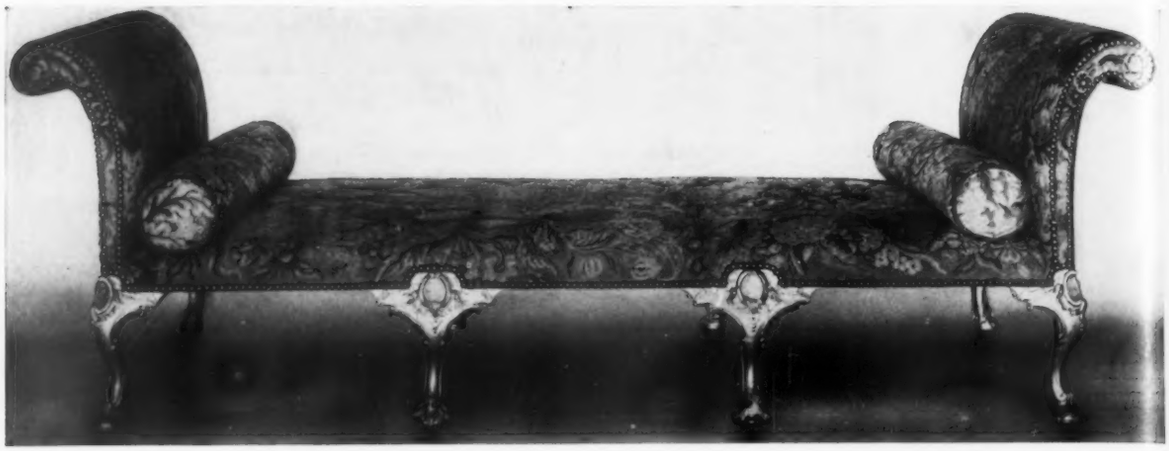


Fig. V. DAY BED in gilt walnut. *Circa* 1750. *From Viscount Halifax. By kind permission of Messrs. B. T. Batsford, Ltd.*

in the design, and the feet are simplified (Fig. VII). A pair of mahogany chairs with lyre backs (lent by Mrs. St. Quentin) resemble a set at Nostell Priory made by Thomas Chippendale in 1768.

The blue drawing-room, a small room on the ground floor which is a setting for some late Georgian satinwood furniture, was decorated not later than 1811 by Lady Hertford,[9] who was known as the " Queen of the Regency," from her ascendancy over the Prince Regent. The wallpaper painted with a Chinese garden, with blossoming fruit trees and flowering shrubs, was a gift from the Prince, who had a

[9] Isabella Ann, eldest of the five daughters of the last Lord Irwin, married in 1776 the Marquess of Hertford. Her ownership of Temple Newsam dates from 1807 to 1834.

Fig. VI. SETTEE in gilt walnut. *Circa* 1750. *From Viscount Halifax. By kind permission of Messrs. B. T. Batsford, Ltd.*

Fig. VII. MAHOGANY COMMODE CLOTHES PRESS
Circa 1750
From G. W. Wrangham, Esq.

Fig. VIII. MAHOGANY CORNER CABINET
Circa 1740
From C. E. Thornton, Esq.

taste for Chinoiseries. Among the inlaid furniture is a commode in the French style, veneered with mahogany harewood, tulipwood and box (lent by Sir William Worsley) and a contemporary upright grand pianoforte, decorated to match the lacquered cupboards of the room, made by John Broadwood & Sons, " makers to His Majesty and the Princesses " (1818–20).

There is a small and elegant version of the " Carlton House " table (Fig. III), a type which bore this name soon after its introduction, as is proved by a design dated 1796 in Gillow's cost-books. This small table differs from the usual pattern in having a tall central section to the tier of drawers surrounding the back and sides. Among furniture showing architectural influence dating from about 1740 is a corner cabinet of mahogany, veneered and carved[10] (Fig. VIII); and a writing-cabinet, veneered with mahogany in two stages. The upper stage consists of a cupboard enclosing drawers and a shelf; the lower, of a bureau drawer above a cupboard.[11]

There are several examples of that ingenious device, the " harlequin." In an early XVIIIth-century writing-table, a tier of pigeonholes and drawers jumps into position by the action of a spring when the top has been unfolded.[12] In another writing-table, a harlequin piece dating from the last years of the XVIIIth century, the projecting box rises by weights. It can be pressed down, and the writing-slide pushed over it[13] (Fig. IV). In a third example, a mahogany table, inlaid with satinwood and rosewood and decorated in red, green and yellow, an oval box painted with pastoral scenes lies flush with the table top, but on the release of a spring it rises and is held in place by wooden catches.[14]

[10] Lent by C. E. Thornton, Esq.

[11] Lent by A. W. Saunders, Esq.

[12] Lent by Mrs. Arthur Smith.

[13] Lent by Colonel R. D'Arcy Fife, C.M.G., D.S.O., J.P.

[14] Lent by the Hon. Mrs. Clive Behrens.

LAWRENCE OF ARABIA—BRASS RUBBER!

BY H. T. KIRBY (of Monumental Brass Society)

SINCE the boy is but father to the man, the youthful hobbies of great men have always been interesting. Not only for the actual result achieved, but more especially for the milestones they mark in an evolutionary process. When " T. E. Lawrence by His Friends " was published, it was remarked by not a few of his intimates that " T. E.", as a boy, had a passion for brass-rubbing. Details of his collection were given by his mother, brother and others, and it was learnt that he papered not only his bedroom, but a hut in the garden, with these efforts. Mrs. Lawrence also testified to the beauty of the work as well as to the industry and patience which went to its production. " A. W." spoke of the many journeys taken together to out-of-the-way churches in search of material, and recalled his own initiation into the craft by his elder brother. These sidelights on a boyhood enthusiasm made many anxious to see examples of " T. E.'s " actual work, but since the book contained no illustrations bearing on the subject, such wishes were necessarily frustrated.

Mrs. Lawrence, with whom the writer has been in correspondence, mentioned that a few of her son's best efforts were presented to the Ashmolean Museum, Oxford, as they were found to be of superior quality to some of the examples housed in the collection there. After careful investigation it is now possible to give actual reproductions of Lawrence's work as a brass-rubber. It should also be set down that the Museum's manuscript catalogue—prepared by the Oxford Architectural and Historical Society—was largely amended and corrected by Lawrence himself, and the characteristic handwriting appears on many of its pages.

It is proposed to show two specimens of his work. Taken chronologically the first is the fine brass to Thomas de Braunstone, at Wisbech, Cambs. This, dated 1401, is quite typical of its period. It much resembles the brass to Thomas de Beauchamp at St. Mary's, Warwick (with which it is contemporary), the graceful clusters of rings in the termination of camail and skirt being the same in both cases. The long sword—balanced by a miserecorde—and belt are elaborately ornamented, whilst the lion displays the usual semi-human visage. Like Beauchamp of Warwick, Bagot of Baginton and many others of the period, Braunstone wears a flowing military moustache, and the hands—raised in pious gesture—are gauntleted. Full justice is not done in the print to the rich glossy black of the original, but it is sufficiently clear to show that the work was skilfully

executed. Lawrence's signature is bold, and the date —August 1905—is indicated.

Next comes the brass to William, Viscount Beaumont and Lord Bardolf, at Wivenhoe, Essex, 1507. A century later than that of Braunstone, it is an interesting specimen, although the shading introduced in many places is an indication that the decadence in this type of memorial had already commenced. Beaumont's hair is unconfined—falling to the shoulders—and his head rests on a mantled and crested tilting-helm. Above is the shield of arms[1], in the first quarter of which can be discerned the familiar lion rampant on a field of fleurs-de-lis of Beaumont. A lance-rest is screwed to the breast-plate, and tuilles are hinged to the skirt of taces. The sword is now supported by a transverse belt—instead of the earlier horizontal type—and looks very unbalanced without its companion dagger. Most unusual of all is the creature at the feet.

William Viscount Beaumont, & Lord Bardolf

1507.

Wivenhoe. Essex.

A mutilated Canopy & super-canopy were left unrubbed.

OXFORD ARCHITECTURAL AND HISTORICAL SOCIETY.

Lawrence. 1905.

This, an elephant, carries an howdah upon its back, from which peer three faces. Unfortunately, Lawrence did not rub the canopy and super-canopy. This is to be regretted, because, whilst canopies are common enough, super-canopies are much rarer. As however, his note indicates that these ornaments were mutilated, this may have accounted for their omission. Like the previous example it must be remarked that the work bears clear evidence of patient care, and the rubbing must have taken several hours to complete.

It should not be forgotten that Lawrence did all his exploration on a push-cycle (often taking his younger brother on a trailer behind him), and, as he visited most of the best known brasses in the kingdom, he must have possessed a singularly wiry constitution. Much of the work, too, was carried out during the school holidays—during hot August days—and anyone who has rubbed under these conditions knows how exhausting such an undertaking can be. Lastly, it must be set down that the examples reproduced were done when " T. E." was but seventeen years of age, and yet they are better than most in the collection. Even at that age he was so well-equipped that he was able to amend a catalogue prepared by a learned society. Such skill and thoroughness go to prove that the boy was indeed father to the man !

[1] The full blazon is : (1) Azure semée of fleurs-de-lis a lion rampant or (Beaumont)
(2) Azure three garbs or (Comyn)
(3) Quarterly gules and argent in the first an eagle displayed or (Philip)
(4) Or three cinquefoils azure (Bardolf)

ABOUT ROMAN LAMPS

BY F. W. ROBINS

THERE is a double fascination about collecting ancient Roman lamps, particularly those of the Ist to the IIIrd centuries of the Christian era. Not only are they an important stage in the history and development of the lamp and artistic in themselves, but a representative collection of these will provide a comprehensive encyclopædia of the life, mythology, amusements, flora and fauna of the Roman Empire.

In the early days of Rome the lamp differed little from the later Greek forms. Early Greek lamps had been made on the potter's wheel and depended for what ornamental value they may have possessed entirely upon form and glaze, and of the former there was not much variety. They were not even painted with designs, as in the case of Greek " vases," and the method of manufacture did not lend itself to much in the way of decoration. The closing centuries of the pre-Christian era saw a revolutionary change in the technique of lamp manufacture; instead of being made upon the wheel, pottery lamps were made in moulds, in two halves, top and bottom, and joined together before firing and while still wet.

AN UNUSUALLY FINE ROMAN POTTERY LAMP OF THE FIRST CENTURY A.D.

This new method was important from an artistic point of view, since it permitted a variation of form (though pottery lamps remained mostly round or oval for a long time and departures from these forms were unusual for several centuries after); it also permitted the addition of designs, either applied or taken from the mould. The Greek lamps of the last two centuries before Christ, therefore, exhibit conventional floral and geometrical designs which foreshadowed the prominence of the decorative element in the lamps of Imperial Rome.

These later Greek lamps usually had rounded (convex) tops with possibly a small depression in the immediate vicinity of the filling hole. The lamps of the Roman Empire period break away from this principle, and almost invariably have depressed bowls with moulded or decorated rims which again mark the double progress of science and art, since they ensure the gravitation of any spilled oil to the filling hole and at the same time provide a field for ornamentation of which the Roman potters speedily availed themselves. As all their lamps are mould-made with the designs impressed in the moulds it follows that large numbers of lamps must have been turned out from each pattern, and it is not surprising or a ground for suspicion when one occasionally finds a lamp which is an exact duplicate of one seen in some museum or collection; it is rather more surprising that there are so few duplicates extant and that there is such a wide range of variation in design that the collector rarely gets two lamps alike (except in general form, of course). He may, however, and usually does, get lamps with designs resembling in motif some he already possesses, though with some difference in detail, since there were subjects which were particularly popular with the lampmakers and perhaps especially so with the lampmakers or users of a particular part of the Empire. For instance, lamps bearing the design of a bird perched upon a branch seem most commonly to hail from the Island of Cyprus, though typically Roman in form. All this variety makes the Roman lamps interesting both to the collector and to the student of Roman life; the former is always finding something fresh, and the latter discovers a wealth of contemporary illustration bearing on many phases of Roman life and ideas.

Naturally enough, the divine hierarchy and the legends of Roman belief figure largely in the designs: Jupiter, Hercules and Cupid being most favoured; Venus and Juno are rather neglected. It seems strange to associate the young god of love with a lamp; the myth which makes him disappear as soon as Psyche brings a lamp to bear upon him is truer to the modern (and ancient) idea of the shyness of the lovemaker and his devotees! Sometimes he is depicted with a torch in his hand—a blending of the old and the new rather akin to the making of electric lamps in the form of candles! Diana is honoured more often symbolically than in person; she occasionally appears herself on the bowl of the pottery lamp, but her lunar crescent is a frequent addition to the handle at the back. Apart from the Olympic deities, portraits of " divine " emperors sometimes appear on the lamps, and the head of Silenus itself becomes the " body " of the lamp in certain fairly common forms produced mainly in Egypt. In the bronze lamps, rarer than those of pottery but

FIRST CENTURY ROMAN LAMP, showing details of couch

FIRST CENTURY ROMAN LAMP. Lion and Deer

SECOND CENTURY ROMAN LAMP. CUPID WITH A TORCH

generally larger and more diverse in form, a deity frequently appears in " statue " form, under an arch or canopy at the back of the lamp, bowl decoration being rare in the case of metal forms.

The animal world is well represented, both by the depicting of individual animals and by animals in combination (the latter usually in hunting scenes). Eagles, cocks, other birds, lions, deer, horses, dolphins and dogs are the most frequent; bears, goats, sheep and fish appear more rarely. Oxen are more often represented by lamps in the actual form of a bull's head than by bowl designs and these again are usually Egyptian; probably they are associated with Egyptian bull worship. Reptiles, except in legendary form (griffons and so on) are rare by themselves, but are sometimes associated with other beings—the crocodile, Eros, Æsculapius, &c.—often being attacked. (One would expect the divine doctor or his symbol to appear far more often than he does, as many of the lamps must have been used in places of healing.) The lions are generally in a state of vigorous activity—" courant," as the heralds say, or else attacking deer—but the eagles are oftener in a more or less pacific mood. Hounds pursue hares (as they do on the Samian ware of Gaul and the Castor ware of Britain), and horses, goats and sheep are commonly associated with human figures. The humble ass appears as the motive power for a mill precisely like those still standing at Pompeii, in two Romano-British lamps in the British Museum.

Floral designs, though frequent, are generally more or less conventional, as wreaths and garlands (commonly as rim or edge decorations rather than the central design), but trees sometimes appear naturally. Lamps having floral motives as rim mouldings usually have a design of a different character in the bowl. The acanthus leaf, so frequently used in both classic and mediæval architecture, figures occasionally as a decorative appendage rising above the ring handle of a pottery lamp as in the fine example shown (the bowl of which is left plain); the lamp in this particular case is a large one, about 6 in. from back to front and of a similar dimension from the base to the tip of the leaf. Gardens are not represented as such, despite the evidence of the horticultural leanings of the wealthier Romans. This seems rather curious, in view of modern propensities in this direction; it has, however, to be remembered that the keynote of Italian gardening has always been order and formality, so that the flower lovers among the Romans have probably expressed themselves (or been expressed) in the lamps with wreaths and garlands. Late in the history of the Roman lamp a formal rose or rosette pattern is common in the bowls, especially in Roman lamps from Egypt. The representation of grapes is so common that one wonders whether this is due to a fancy for viniculture or merely to a love for the ultimate product of the vine!

Street scenes and the ordinary individual games of the people are absent. On the other hand, the public games run prominently through all the best periods of the Roman lamp. The depicting of gladiators and their equipment is one of the commonest groups of designs on the lamps of the Ist and IInd centuries A.D. in particular, and it is suggested that such lamps were in some way commemorative of the festivals or made for use at them. Perhaps, on the other hand, they filled the place of the cigarette card and the photogravure in portraying popular heroes of the arena! Usually the gladiators are in pairs and engaged in combat, but a single figure is not unusual; another variation is the depicting of items of gladiatorial wear and use divorced

ROMAN LAMP OF THE FIRST CENTURY A.D. showing a dog pursuing a hare

ROMAN LAMP OF THE FIRST CENTURY A.D. showing a charioteer with two horses

FIRST AND SECOND CENTURY ROMAN LAMPS showing gladiators

ROMAN LAMPS OF THE FIRST AND SECOND CENTURIES A.D. showing (left) a lyre player, (right) a player on the pipes

from their owners. Chariot races are shown and, in one case at least (in the British Museum) spectators appear as a background—presumably they only represent a small portion of the " gate " !

Dress can be studied with the help of the lamps (whether alight or not), and both indoor and outdoor costumes are modelled. Footwear is more clearly shown in actual models of sandalled feet than in moulded designs on the bowls ; a number of lamps in such forms have the sandals shown in great detail, straps, studs, and all.

Furniture appears incidentally in domestic scenes : a lamp in the author's collection shows two figures on a couch with the latter depicted in excellent detail, so that it is easy to see the use of the " hoof " motif for the terminals of the supports—a motif which, prevalent in ancient Egypt, filtered down through Byzantium and Anglo-Saxon England to the times of the great furniture makers of the XVIIIth century and, conventionalized, even to the present day.

Music, as such, does not seem to have appealed particularly to the lampmakers and their customers, as musical instruments are generally shown as adjuncts to myth and legend, though their inclusion even in such designs is useful as to forms and types. The orchestra seems to be confined to lyres, pipes and flutes.

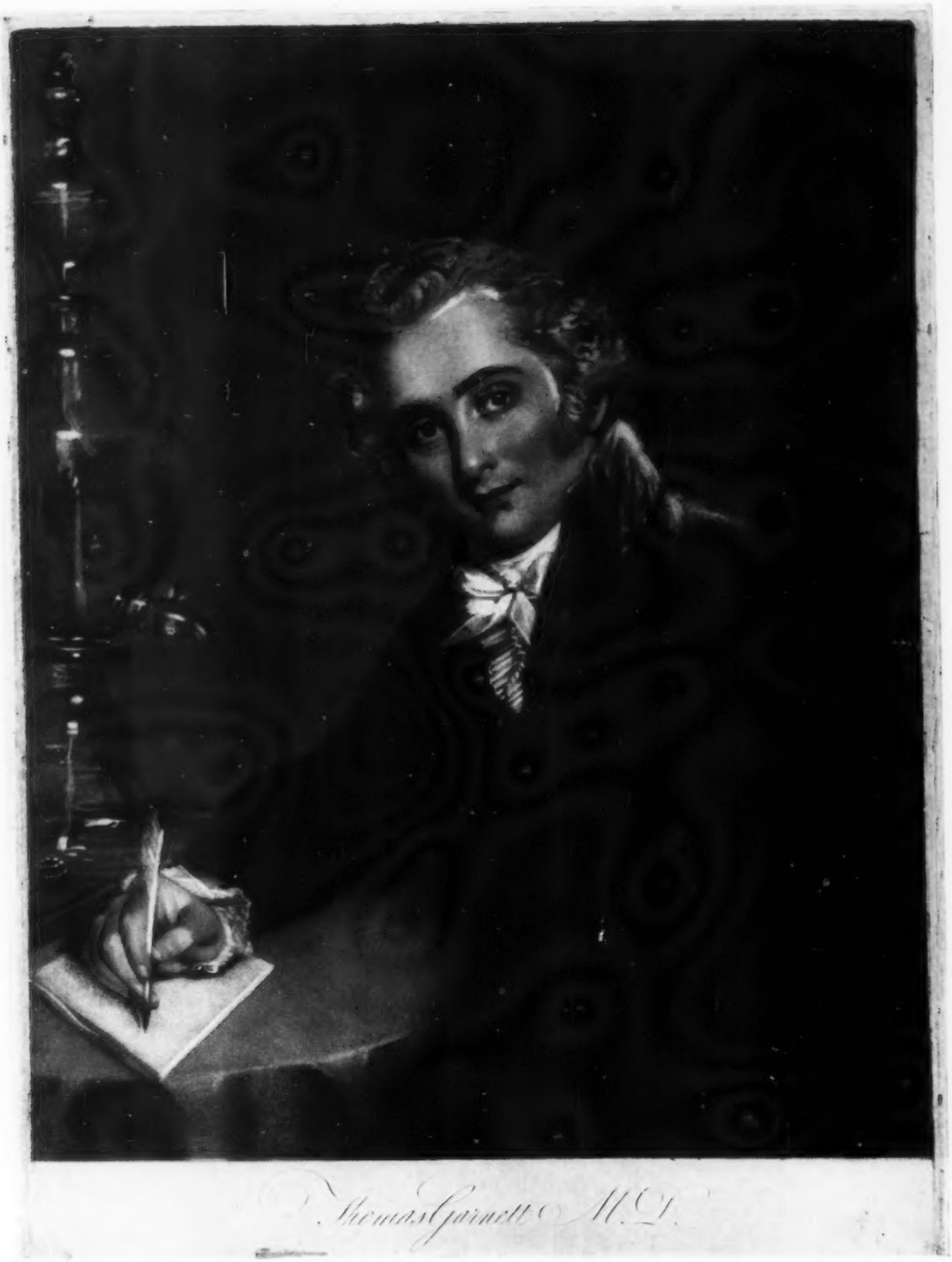
The " wet-bobs " of ancient Rome were not forgotten. Boats are frequently depicted in the earlier pottery lamps and used as models later (both in pottery and in bronze). A very fine late bronze lamp in Florence Museum shows a ship in full sail. Others among the early pottery lamps carry maritime symbols—anchors, dolphins and the like. Visitors to the excavations at Herculaneum may remember one of the bathing establishments there which is decorated, on walls and ceiling, in a fashion to suggest bathing in the sea and, as numerous lamps have been found in bathing establishments (which it is supposed were carried by their patrons), possibly pottery lamps were " made to match " ! A late Roman (early Christian) pottery lamp in the author's collection represents a boat in careful detail, with deck, hatchways, keel and bilge keels (but no sails, of course).

* * *

Possibly the electric light and gas companies who supply us with our present-day fittings may realize from this what a wide field of possible ornamentation they have neglected, with their almost exclusive adherence to purely floral or geometrical designs. Could not the electricians of North London find a sale, say, for globes showing the Arsenal football team in action ? Or an occasional gaseous discharge lamp over our public highways might fittingly drive home the horrid results of careless driving ! There are already some signs that history will repeat itself in this as in other matters—such as an electric fitting attached to a sailing vessel and the use of " goddesses " (?) as supports to electric lamps.

Be that as it may, there is a wealth of interest in the Roman lamp " picture book," both for the historian and the collector.

FIRST CENTURY ROMAN LAMP—boat with one rower



THOMAS GARNETT, M.D. Mezzotint, hand coloured. By an unknown painter or engraver
In the possession of the Corporation of Harrogate

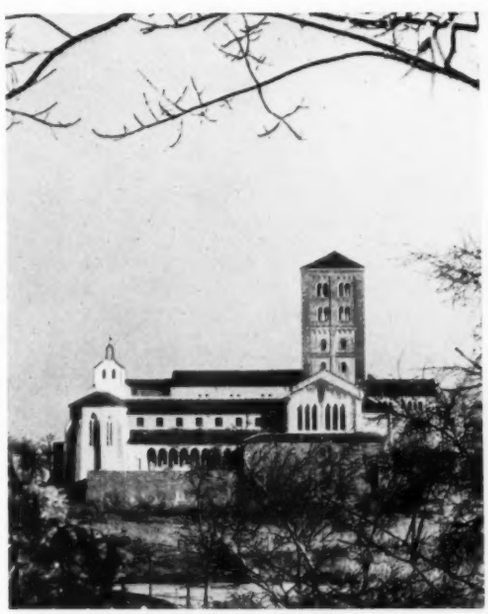
NOTES FROM NEW YORK *BY JAMES W. LANE*

THE OPENING OF THE CLOISTERS

VIEW FROM THE SOUTH

THE Cloisters is at last an actuality. The great museum of mediæval art, plans for which were discussed and illustrated in these Notes for August, 1936, is towering forth, complete, from the rocky tip of upper New York that has been named Fort Tryon Park. Both park and museum are gifts, the one to the city, the other to the Metropolitan Museum, of Mr. John D. Rockefeller, Junior. But the very beautiful assemblage of mediæval art which is The Cloisters might not have been possible without the nucleus of four great cloisters—Cuxa, Saint Guilhem-le-Désert, Bonnefont-en-Comminges and Trie—collected by Mr. George Grey Barnard, the noted sculptor. His death, on the eve of the opening of The Cloisters, was dramatically tragic, but he at least lived to appreciate the exquisiteness with which his collections had been reconstructed into fittings reflecting their original uses. Around these cloisters have been added many gifts of Mr. Rockefeller, Mr. J. P. Morgan and Mr. Blumenthal, President of the Metropolitan, such as a very complete chapter house from Pontaut, cusped arches from Froville, and windows from a Dominican convent at Sens. One massive hall is devoted to the series of celebrated Unicorn tapestries, another hall, with a cleverly imitated barrel-vaulted wooden ceiling, to stained glass from Boppard and to tapestries from Burgos Cathedral. There is a Romanesque chapel, above the altar of which hangs the XIIth-century Spanish crucifix which was described here in August, 1936; and there is a Gothic chapel, with two most unusual sepulchral effigies. There is an early Gothic hall and a late Gothic hall, a Spanish room, and a XVth-century sculpture hall.

The Cloisters is an architectural delight. Built of New London granite on the outside, the blocks of which have been scaled to mediæval measurements such as obtained in a church a few miles from Cuxa, the stonework on the interior is of Doria limestone, from the environs of Genoa. Into such material, exterior and interior, have been functionally fitted the treasures of The Cloisters. Nearly all the objects in The Cloisters come from either France or Spain—from Bonnefont-en-Comminges, Saint-Michel de Cuxa, Pontaut, Trie near the Spanish border of France, from Saint Guilhem-le-Désert, near Arles, from Las Avellanas, near Seo de Urgel, and from Arlanza and Cerezo de Riotiron, near Burgos. From the north of France come the nine cusped arches from the XVth-century cloister of a Benedictine priory at Froville and a marvellous XIIIth-century doorway from the



ANOTHER VIEW

THE SAINT-GUILHEM CLOISTER, ARCADES AND COURT. French. Before 1206

abbey of Moutiers-Saint-Jean; from the Rhine district comes the stained glass of Boppard.

Thus, as one circulates, one gains an impression, not to be equalled elsewhere in America, of mediæval French and Spanish stone carving at its zenith, and also of the supernal charm and peace of beautiful cloisters. Fragments from chapels, such as altars and crucifixes, seem here to retain less of religious feeling (although placed with some reference to their purpose) than do the cloister walks, perhaps because elements of these latter have been less cruelly severed from each other. Indeed, the central and most important cloister, that of Cuxa, has so many of the original elements from this XIIth-century edifice incorporated in the reconstruction that, notwithstanding that the reconstruction is one-half the size of the original, one feels transported back a thousand years. All the capitals of this cloister are original; so are nineteen of the abaci, twenty-five of the bases, and twelve of the columns. The latter are made from one of the loveliest salmon-pink marbles, mottled with white and grey, which was quarried from a great mountain situated between Ria and Villefranche. The fountain in the middle of the court and a wall fountain, though both hewn from the same pink-hued stone, are the only elements in this cloister not from Cuxa. The general warm ruddy effect of the whole cloister is indescribably lovely. In the garden iris grows half formally. There are apple trees, too, just as you will find a pear tree espaliered in the Bonnefont Cloister, flowering plum and dwarf apple trees growing on the terraces, and cedar and yew in the Trie cloister. Thus one is surrounded by mediæval landscaping.

The lengths to which the builders of The Cloisters went to simulate the true atmosphere is shown in the fact that they ordered Languedoc marble from the same mountain quarry between Ria and Villefranche when they needed more stone for supplementing the original elements. Considering, too, the fact that, after being pillaged in 1793 during the French Revolution, the monastery of Cuxa was sold in three parts, and so mostly dispersed among the inhabitants of the region (the baths at Prades using two sides of the cloister arcade), a miracle of research and reconstruction, based partly on the notes and drawings of Viollet-le-Duc and J. Taylor, has been accomplished in this particular cloister.

Giving off the Cuxa cloister is the XIIth-century chapter house from the abbey of Notre Dame-de-Pontaut, south of Bordeaux. This is a complete *ensemble*. As the

ROMANESQUE CHAPEL. Moutiers Doorway showing Altar, Crucifix and Ciborium

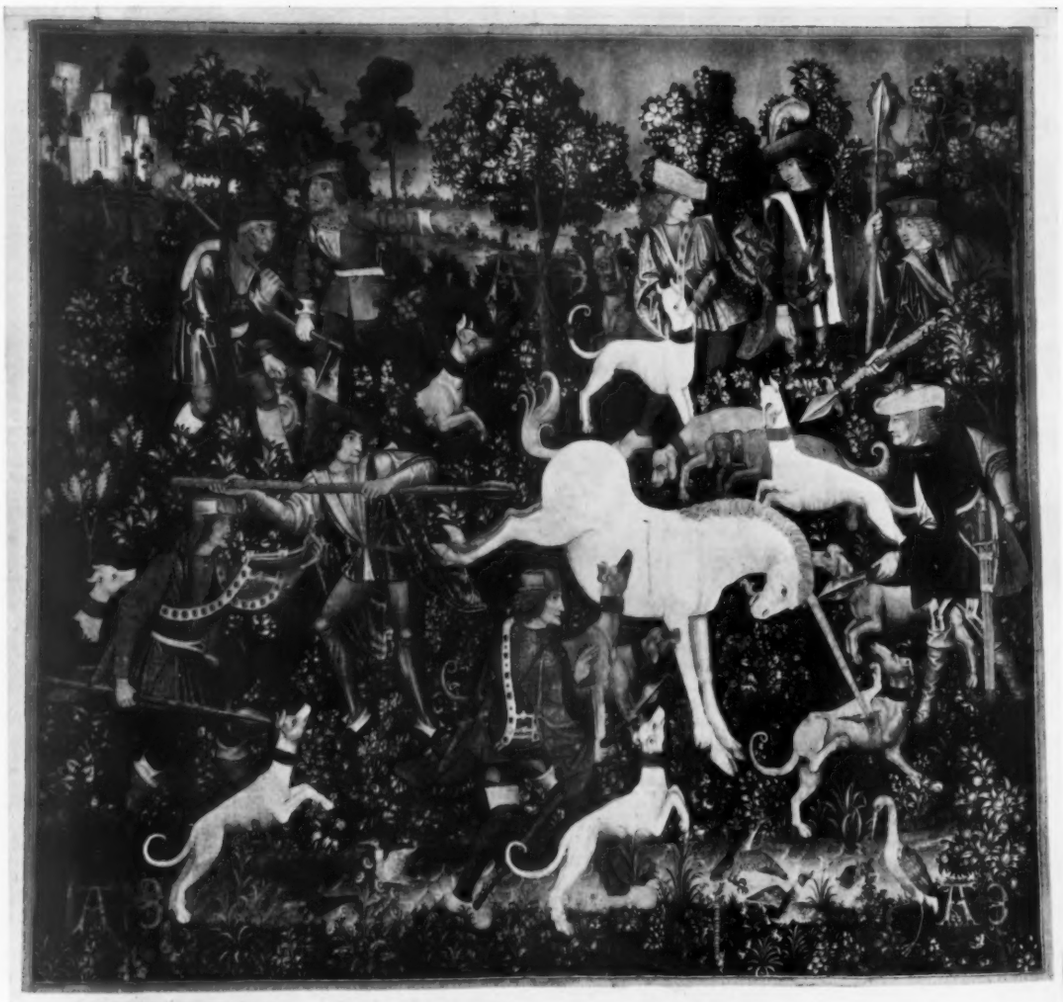
catalogue says : " Stone for stone and brick for brick the room was carefully taken down and re-erected here. Only the floors and plaster vaults are restorations." The chapter house is simple Romanesque, but the capitals, abaci and keystone bosses are varied in their decoration—stars, palmettes, interlacings and grape-eating birds are all shown.

Funerary work has called forth some of the most decorative sculpture in history. Of this the two sepulchral effigies in the Gothic chapel are examples. The XIVth-century Spanish tomb of Armengol VII, Count of Urgel, is one of those conceptions where the observer, like the observer of El Greco's famous " Burial of the Count of Orgaz," is not allowed to forget the passage of the dead man's soul to heaven. Behind the figure of the deceased, on the same slab of stone are figures of mourners. Superimposed is a panel of seventeen figures, the central ones being priests celebrating rites for the dead. Above this panel, the soul of Count Armengol, represented by a nude figure, ascends to heaven with two accompanying angels. The face of the recumbent count below is remarkable, like that of many people in death, apparently on the point of speaking. The effigy of Jean d'Alluye in the same chapel is XIIIth-century work. It comes from an abbey near Le Mans and represents a young crusader. It is modelled with the utmost simplicity, but with great subtlety.

One of the most exciting exhibits at The Cloisters is that of the six Unicorn tapestries. I have had occasion to mention (last July) the Country Life tapestries done in Tournai about 1500. They are fine things, but the Unicorn tapestries, which are approximately a generation earlier, outdo them in intensity of colour and of graphicness. In 1728 these tapestries were hanging in the Chateau de Verteuil, which was owned by the La Rochefoucaulds. They were taken down during the French Revolution, and, as one account has it, used to keep potatoes from freezing. They passed out of the possession of the family, but were re-acquired in the XIXth century. The Story of the Unicorn is well known as an allegory of the Incarnation. In the hands of the weavers, however, the simplicity of some versions of the story has been embroidered with all sorts of picturesque details such as would be found in bestiaries or in the little landscape illuminations of the contemporary Book of Hours of Anne de Bretagne. In any case, there is plenty of animation in these works, a great deal of sparkling colour—millefleurs backgrounds being a rich navy blue, against which tones like white, red and yellow are very luminous—and easily-grasped design. Just for whom or where these tapestries were done is shrouded in doubt. We do not know whether they are French or Flemish. They are supposed to be very like the Duke of Devonshire's at Hardwicke Hall and the Unicorn tapestries in the Cluny Museum.

At the entrance to the Romanesque chapel stands a XIIIth-century Gothic doorway, the finest in any museum. It is from the Burgundian abbey of Moutiers-Saint-Jean, where it gave on to the refectory. The monastery was sacked at various periods of violence and the doorway was walled up when the refectory was used as a barn. The sculpture of the doorway, mutilated as it is, is

THE TOMB OF ARMENGOL VII, COUNT OF URGEL. Spanish. Early XIVth century



THE UNICORN DEFENDS ITSELF. Tapestry in the series called The Hunt of the Unicorn. French or Flemish. Late XVth century. The gift of John D. Rockefeller, Junior

memorable. Mr. Rorimer, the curator, writes thus of it in the catalogue: "This style, which is inspired by similar architectural sculpture on the cathedrals of Sens and Auxerre, is even more closely related to that of the doorway of the north transept of the church of Notre Dame at Sémur-en-Auxois, the main portal of the church of Notre-Dame at Cluny, the small tympanum from a former doorway of the north transept at the cathedral of Vezelay, and a tomb relief on the wall of the north side of the aisle of the church of Saint-Pere-sous-Vezelay. All are the work of a single, homogeneous school of artists, who carried the cathedral style to these outlying communities. Whether they also worked at the cathedrals or only studied the work of other sculptors remains a subject for research. At its best this work was neither provincial nor local in its manifestations. In fact, it often surpassed its prototypes in quality—possibly because the artists working in more remote localities were free from the feverish activity of the great centres."

If the peak of Gothic sculpture is represented in The figures of the Moutiers-Saint-Jean doorway, the peak of Spanish Romanesque sculpture is illustrated by the figures representing the Adoration of the Magi from a church in Cerezo de Riotiron. This XIIIth-century work, *e.g.*, the St. Joseph, has a monumentality, an almost monolithic quality, that modernistic sculpture often achieves but with an abysmal loss in distinction.

There are few objects of Italian mediæval art in The Cloisters. One of the best is the free-standing wooden statue of a bishop. It is XIVth-century work, and supposedly derives from Assisi. At any rate, it bears a strong resemblance to another trecento work of the same subject in the Bargello. The piece of wood used is strangely perfect in that perhaps three-quarters of the

ROMANESQUE HALL. Detail of Adoration Group: Joseph. From Cerezode de Riotiron. Spanish. Early XIIIth century

trunk of a tree has been used (to give the shape of the prelate's figure) and then hollowed out. Beautiful polychroming may be seen, which of course was once much brighter, but still does not detract from the force of character in face and gesture.

A Spanish XVth-century retable depicting scenes from the life of St. John the Baptist is the most prominent of half-a-dozen paintings, a XIVth-century Ile-de-France polychromed statue of the Virgin and Child once in the Berlin Museum (which sold it to acquire the better part of the Guelph Treasure) stands out among the early Gothic sculpture, while a carved wooden staircase from Abbéville of the late XVth century is an interesting miscellany.

I want to conclude with three cloisters—Saint-Guilhem-le-Désert, Bonnefont and Trie. The former is engaging because of its very elaborately magnificent and bizarre capitals, forming a transition between Romanesque and Gothic. The cutting on these capitals and columns is so sheer and crisp as to be startling. Saint-Guilhem, of course, was one of the oldest monasteries in Europe, founded in 804 by the Benedictine Guilhem, one of Charlemagne's paladins and possibly, it is said, a close relative. These capitals and shafts, quite probably done before 1200, are about all that remain of the former cloister which had been sold to a stonemason who used the place for long years as a quarry! The precision of the chiselling in these elements has not inaptly been compared with goldsmith's work.

The monastery of Bonnefont-en-Comminges, founded by Cistercians over 300 years later than that of Saint-Guilhem, presents, in such XIIIth-century capitals as The Cloisters exhibit, a marked stylistic difference. Where the Saint-Guilhem capitals were elaborate and rich, those from Bonnefont are utterly simple and utterly lovely, depending chiefly upon flower or leaf motifs culled from the region.

The latest capitals of all come from the Trie cloister, which is my favourite of the four shown. Curiously enough, they are, in spite of the fact that they are historiated or scenic, showing, for instance, tableaux like the Sacrifice of Abraham, the simplest of all. The sculpture of capitals, unlike the architecture of similar date, seems to become simpler as the art progresses. Thus, the earliest capitals, such as those in the Cuxa cloister that date from the second half of the XIIth century, are the most foliated and perhaps the most involved. The Trie cloister capitals were carved, so authority states, between 1484 and 1490. The object which raises the Trie cloister even more in my estimation is the very beautiful fountain in the garden. The fountain, formed of two late XVth-century limestone parts, is a cross borne aloft by an octagonal pedestal decorated by reliefs of the seven apostles and St. John the Baptist. The cross, as it were, faces two ways—on one side stands a group composed of St. Anne with the Infant Christ on her right arm and Our Lady on her left, standing between two saints; on the other, Our Lord between Mary Magdalene and St. John. The figures around the cross are exquisite in scale and carving.

All the photographs by courtesy of the Metropolitan Museum of Art.

NOTES FROM PARIS

BY ALEXANDER WATT

AN impressive exhibition of Three Centuries of American Art is now taking place at the Musée du Jeu de Paume. During the past twenty-five years the people of the United States of America have had ample opportunity to become familiar with European painting and sculpture through the many exhibitions that have been held in various American cities. This is the first time, however, that the work of American artists has been worthily shown to the public of a European capital. The present exhibition comprises four separate sections: painting, sculpture and engraving; architecture; photography; and cinematography. Despite the fact that the history of American art, like the history of the country itself, is only three hundred years old, it is nevertheless impossible to relate its full story in a museum—large as it is—the size of the Jeu de Paume. Important works by many of the leading XVIIIth and XIXth-century artists are included. The organisers wish to remind the visitor that the more recent exhibits have been selected with a view to presenting a cross-section of XXth-century American art.

"ETUDE POUR UN DES ENTRAINEURS DE LA COURSE DE CHEVAUX LIBRES" By GERICAULT
Sold at the Galerie Charpentier (Duc de Trevise Collection)

Throughout its short term of existence, during the formation of the country, American art has experienced many vicissitudes and outside influences, none of which have left any deep impression, owing to the nascent and unsettled condition of its civilisation. Thus it is that on leaving the Musée du Jeu de Paume we do not take away with us the memory of a particular school or period of painting or sculpture the special character of which might otherwise have struck us. Art was a minor concern of the early colonists, who were preoccupied with the physical problems of life on the new continent, with building, hunting and tilling the soil, and the exportation of raw materials in exchange for practical goods. At an early stage in New England, however, piety and learning dominated the cultural life of the colonists and the Puritans quite often commissioned the artists to paint their portraits. The names of most of these XVIIth-century colonial painters are unknown. There is a typical example of one of these primitive American portraits on view in the present exhibition. This was executed by an anonymous artist who is known to have worked in Boston about the year 1670. This painting, possessed of a charming and archaic dignity, somewhat reminds one of the portraits of children by French artists of this period. It is quite possible that the children of the Gibbs family were painted by a Frenchman who emigrated about the same time as the Huguenots. John Singleton Copley was the most successful of the colonial portrait painters. He was born in 1738, in Boston, of Irish parents. The name and work of Copley are well known in England for, shortly before the Revolution, at the age of thirty-six, he crossed to London and lived and worked there until he died in 1815. America may be justly proud of his early Boston portraits. There are three good examples in the exhibition which, though they lack his more elegant English style of later years, are powerful character studies rather harshly yet firmly treated. Gilbert Stuart was the second most prominent portrait painter of the time. He was to the generation after the Revolution what Copley had been to the generation before. As the most sought after portrait painter he had a technique recalling that of Lawrence; he handled his brush swiftly and surely, harmonising his colours around silver and grey, giving a noted air of distinction to his sitters. Gilbert Stuart was one of those who voyaged to London, about the same time as Copley, to study under Benjamin West, an American who was instrumental in founding the Royal Academy in 1766, and who, following the death of Reynolds, was elected President.

The rapid change and growth of American civilization was little given to encourage such artists as Tumbrull and Allston, who also returned to America after studying under West, and who executed great canvases in the spirit of Gros and panoramic landscapes in the Romantic style. Under the new democracy such talented painters as Robert Fulton and Samuel Morse were obliged to seek success not in the arts, but in the invention of mechanical devices. The country was growing too quickly for its enterprising and industrious nation to be able to take a genuine interest in anything that was not realistic. This explains, though curiously enough, how the work of

ROBERT LOUIS STEVENSON By SARGENT (1885)
Exhibition of Three Centuries of American Art, Musée du Jeu de Paume, Paris

Raphaelle Peale met with success during this period and how it has to-day come back into fashion, if one might say so. For not only is his " After the Bath " picture a typical product of the early XIXth-century school of painters of naïve still-lifes and *trompes l'œil*, but it is also distinctly surrealist in character. Indeed, it exemplifies the very art heralded by the sponsors of the future school of realism. George Caleb Bingham, who was active about twenty years after Peale's death, was another artist whose simple manner of work appealed to a people indifferent to European traditions. His illustrative " Fishing on the Mississippi " earns him the title of " one of the best American artists of the mid-century."

The thirty-nine years that separated the Civil War from the year 1900 are perhaps the most decisive in the history of American art. It saw the greatest names that have graced its arts, painters who at the same time did much for the re-education of American taste. Whistler is the most famous of the many artists of this period who spent the greater part of their lives in foreign countries. There is nothing I can add here to the well-known facts concerning his life and work. He is represented in this exhibition with nine excellent paintings (the celebrated portrait of his mother, from the Louvre, is the outstanding exhibit) and several etchings. Like Whistler, Mary Cassatt came under the influence of Courbet and Manet. Her charming and delicate work was admired by Degas, through whom she became an active member of the Impressionist group. It is strange that her very talented contemporary, John Singer Sargent, who, in London, earned such a success as a portrait painter, is held in comparatively little esteem in America. He never seems to have been forgiven for having forsaken his country (he was born in Florence of American parents), and for having devoted his genius to painting portraits in Europe. There are only three paintings to his name at the Musée du Jeu de Paume ; we are not shown a single example of his elegant style of portraiture. That of Robert Louis Stevenson is a delightful little canvas beautifully painted in a harmony of low tonal values.

These were turbulent years in America, and painters of any worth were either induced to exercise their talent abroad or else remain unrecognised in a great continent which, actively engaged in the rapid exploitation of its national resources, had no time or interest for the encouragement of its purely artistic production. George Inness, whose work is well known in Scotland (he died there in 1894), and Albert Pinkham Ryder are two of the small army of painters who, nevertheless, succeeded in their art by withdrawing from the society in which they lived. " The Coming Storm " is a fine example of Inness's inspired isolated landscapes. Ryder has six paintings attesting the quality of his strange imaginative vision. With Homer and Eakins he is considered one of the leading American artists of the late XIXth century. They took no interest in contemporary movements so all three were shunned by the artists and critics. To-day they hold an important position in the history of American art.

With the advent of the XXth century, art in America tended to be revolutionary in its exposition. During the

"LE FOU, VOLEUR D'ENFANTS" By GERICAULT
Sold at the Galerie Charpentier (Duc de Trévise Collection)

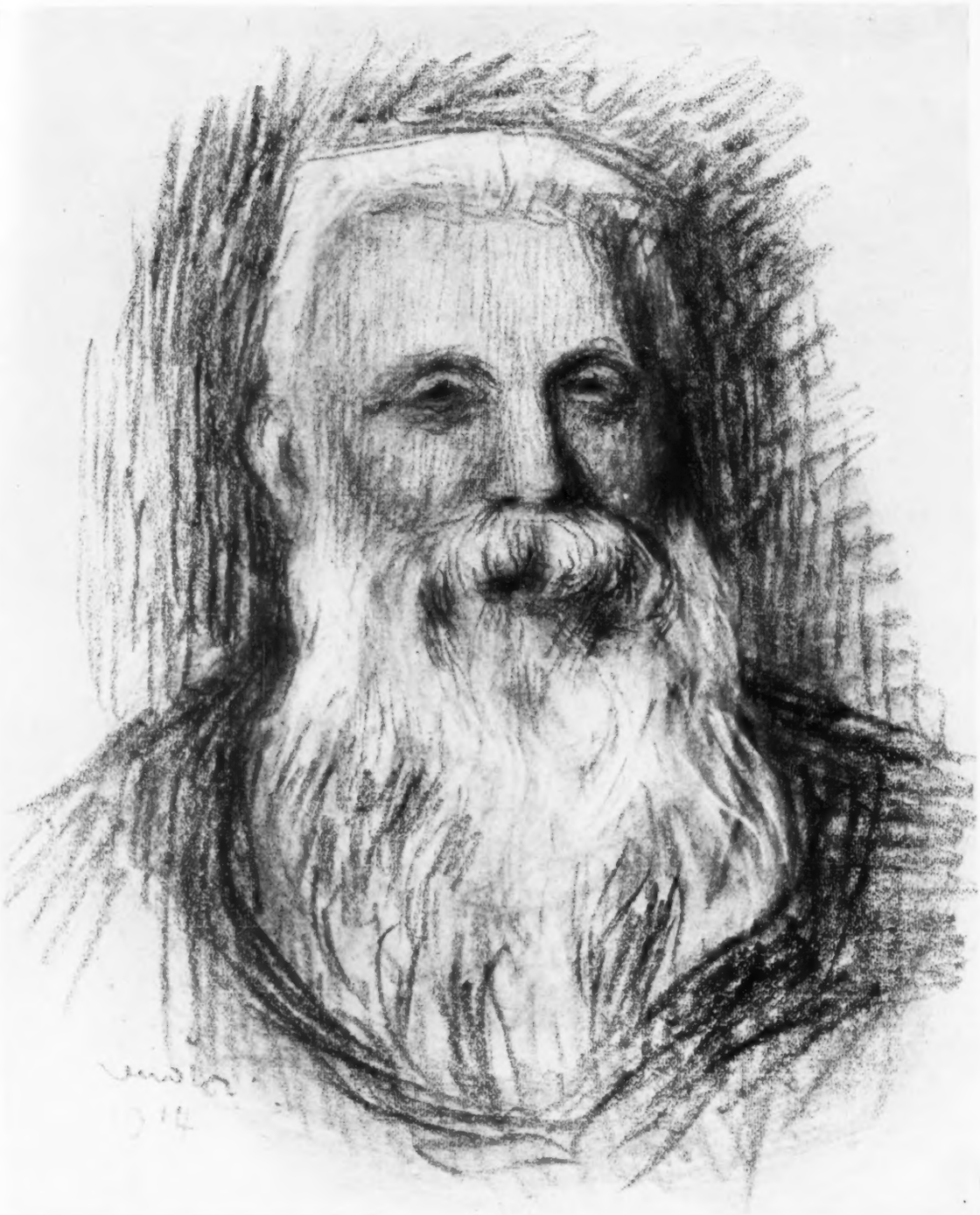
first five or six years of the new century it was pervaded with the triviality of Victorian and academic painting. In 1908, however, a set of active young artists held an exhibition in New York which (successfully) scandalised the academicians. This was "The Eight" group, and was dominated by Robert Henri and his pupils. They were nicknamed the "ash-can school" on account of the broad, brutal subject matter of their works. They were the precursors of the present-day mode for paintings relating the "American scene." "Stag at Sharkey's," by George Bellows; and "McSorley's Bar," by John Sloan are two typical examples by members of this "revolutionary black gang." Four years later another exhibition that caused a great stir in American art circles was the Armory show of 1912. A considerable number of young *avant-garde* artists, such as Weber Benton, Kuhn, Marin, Prendergast and Davies—who had worked in Paris during that decisive period when Picasso and his followers were revolting against Fauvism with their theories of Cubism—were given an impressive showing in this exhibition. This first wave of modernism continued to gain strength in the years just after the War, but it had reached its climax by 1925. The works of the artists just mentioned who are represented in this exhibition are of a later period and show how they gradually reverted from extreme abstract and expressionist art to a more tempered form of painting.

In reaction, however, to the ever-popular "American scene," there has been a revival during recent years of abstract art. Surrealism, too, has been favourably acclaimed though Man Ray is the only American who has made a noteworthy contribution to this school of fantasy. Surrealist exhibitions held in New York during the past two or three years have been the product of foreign importation. The movement only continues to live on in America as an eccentric fashion for society.

This is all too brief an outline of the history of American painting. I am unable to give mention in these Notes of the sculpture, engraving and architecture as represented in this carefully organized exhibition of American art. I hope to be able to refer to these in the next issue of *Apollo*.

An important sale took place at the Galerie Charpentier on May 19th, when the well-known collection of the Duc de Trévise was dispersed by public auction. The National Gallery, the Louvre, the Kansas City Museum, and the Rotterdam Museum were among the purchasers of masterpieces by Géricault. Sir Kenneth Clark acquired the remarkable study of a "cheval isabelle tigré, effrayé par la foudre" for 60,200 francs, and René Huyghe "La folle" (for 310,000 francs) for the Louvre. The companion piece to this striking picture is "Le fou, voleur d'enfants," for which a private collector paid 215,000 francs. These are two of a series of ten studies of the insane (of which only five are identified) which Géricault painted between 1821 and 1824, on his return from England, for his friend, Dr. Georget, principal doctor at the Salpetrière. A fine set of furniture in excellent condition and of historical interest was also included in this sale of the collection of the Duc de Trévise. This was composed of a sofa and eight armchairs in mahogany with bronze ornamentation and upholstered in Beauvais tapestry of the early XIXth century. These formerly belonged to Eugène de Beauharnais and were brought to Russia by the Tsar in 1814. They were sold together at the Galerie Charpentier for 90,000 francs.

MRS. RICHARD YATES By GILBERT STUART (1793)
Exhibition of Three Centuries of American Art, Musée du Jeu du Paume



PORTRAIT OF RODIN — By RENOIR

Exposition de Renoir, portraitiste chez M. M. Bernheim-Jeune. Paris

XUM

BOOK REVIEWS

SHEPHERDESS By FERDINAND DIETZ
(1707/8–1777) Würzburg
(see review below)

GERMAN BAROQUE SCULPTURE. By SACHEVERELL SITWELL. With 48 photographs by ANTHONY AYSCOUGH and Descriptive Notes by NIKOLAUS PEVSNER. (Gerald Duckworth & Co., Ltd.) 21s. net.

Filling a lamentable gap in the English histories of art, this book will be generally welcomed. Mr. Sacheverell Sitwell's "German Baroque" is the only English book on the general subject—it was published barely more than ten years ago. Now his "German Baroque Sculpture" amplifies the theme. The book deserves a fuller notice than we are able to give it here at the moment, *i.e.*, near the date of its publication.

Mr. Sitwell sums up the significance of the Baroque in this one sentence: "The art of theatrical illusion was the strongest suit in all the scenic display of the Counter Reformation." It is always a "scenic display" in which it is difficult to separate architecture from sculpture, sculpture from painting. Unfit in principle for purpose, so far as the purist's laws of art are concerned—for one thing it almost invariably disregards the nature of the material—it reaches its apotheosis in Austria and the South of Germany generally; a delirious ecstasy of strict logic. But let the reader go to Mr. Sitwell for information which he imparts with infectious enthusiasm. Mr. Pevsner's detailed descriptive notes are of hardly less importance than Mr. Sitwell's text. Mr. Ayscough's illustrations adorn the tale with an emphasis that is sometimes *plus royal que le roi*. We have only one criticism to make in this connection. The rendering of surface qualities is often misleading, because it is due to enlargement rather than to the inherently misleading aims of the Baroque artists.

H. F.

HOURTICQ'S ENCYCLOPAEDIA OF ART. Architecture, Sculpture, Painting, Decorative Arts. By LOUIS HOURTICQ, member of the Institute of France, and translated under the supervision of Tancred Borenius, Ph.D., D.Litt., Durning-Lawrence, Professor of the History of Arts in the University of London, and further revised by J. Leroy Davidson and Philippa Gerry. (George Harrap & Co., Ltd., London.) 2 vols. £4 4s. net.

This is a translation of Hourticq's original French edition revised and brought up to date — and very up to date, at least in some respects, too — for we find in it mention even of some of the younger artists such as Epstein and Paul Nash. There is a vast amount of information contained in these two large volumes. Whether one wants to look up some fact about cave drawings, Japanese prints, Flemish architecture, miniatures, American art, or almost any matter connected with the fine and applied arts, one will generally find accurate information here. The field it covers is enormous, and there can be no doubt that English readers will find it as useful as the original French public. Encyclopædias cannot, of course, be read through for review purposes, and one has to rely on taking samples at random from its contents. We have tried several and have not found "Hourticq" wanting. Nevertheless we have a few critical observations to make: the book is distinctly biased in favour of modern United States artists. J. J. Shannon, for example, is mentioned at length. The more important C. H. Shannon is ignored. Epstein occupies 9 in., Eric Gill none! It is misleading also to find, for example, Boldini occupying 10 in. of space against William Blake's 2 in. We mention these facts because we think it necessary that young British students especially should be warned against making any inferences from the omissions or the amount of space conceded under different headings. Omissions, in fact, are remarkably few, so far as one can tell by random tests, and as to space conceded we have found the information condensed into half a dozen lines often even more illuminating than the longer entries. Certain entries, such as for example under "Engraving," indicate that in some cases they are not as up to date as they purport to be. We recommend "Hourticq" as a reference book of particular value to smaller libraries who cannot afford the expense involved in acquiring a large number of specialized encyclopædias. Where Hourticq cannot be as explicit as he would like to be, he gives all the essential bibliographical information. The consultant is therefore not left suspended in air. The encyclopædia is illustrated with numberless, rather too old-fashioned, line blocks from drawings, and some 120 half-tone plates each with a number of reproductions.

E. A.

THE ENGLISH GARDEN. By RALPH DUTTON. (London: Batsford.) 7s. 6d. net.

A large part of the text and of the beautiful illustrations is concerned with the formal or landscape lay-out which was considered the necessary setting of the great English mansions, and which was almost as architectural as the buildings themselves. The terraces, pavilions, temples, gatehouses and other "features and follies" are admirably described and illustrated.

C. K. J.

WENCESLAUS HOLLAR AND HIS DRAWINGS. By FRANCIS SPRINZELS. With 315 illustrations. (Vienna: Dr. Rolf Passer; 1938.) 15s. net.

Dr. Sprinzels is to be warmly congratulated on his enterprise in preparing the first comprehensive work on Hollar's drawings. His volume, containing as it does no fewer than 315 reproductions of drawings by or attributed to Hollar, will be of the utmost value to students of the draughtsman and will form in addition a handy *corpus* of topographical views in Germany, the Netherlands and England.

Dr. Sprinzels is obviously one of those who are able to get things done. The task of assembling all Hollar's drawings, scattered in public and private collections all over Europe, many of them difficult of access, might have occupied the lifetime of a less forceful scholar. Unfortunately the book does betray to a certain extent the fact that it was compiled under pressure, and I feel bound to call attention to the following defects, which may, I hope, be rectified in a second edition.

1. The numbers on the plates do not correspond with those of the catalogue. To find the description of any drawing illustrated, it is necessary to refer to a finding list on p. 120.

2. There are no references from the catalogue to the plates. A number of the drawings catalogued (eighty-eight, in fact) are not illustrated. The present reviewer has found it necessary to make a second concordance and add to each number of the catalogue the number of the corresponding illustration (where it *is* illustrated).

3. There are no references in the introductions to the numbers of the catalogue or to those of the illustrations.

4. There are no indexes to the collections, where the drawings are found or to the places represented.

5. There is no preface explaining the plan of the work or pointing out, for instance, that the essay "Wenceslaus Hollar the draughtsman" (in English) is not a translation of the preceding essay "Wenzel Hollar als Zeichner" (in German), as the reader might naturally assume.

6. The catalogue includes drawings, a large proportion of which are either doubtfully attributed or definitely not by Hollar. The arrangement of the catalogue is chronological, and these doubtful, or more than doubtful, drawings are inserted in the period in which they would have been drawn, had Hollar drawn them. It would have been more reasonable to group those which the author holds are not by Hollar (twenty-six in number) in an appendix. A. E. POPHAM.

ENGLISH HOMES (1066-1558) Mediaeval and Early Tudor. By H. AVRAY TIPPING. (Country Life Ltd.) £3 3s. net.

This book is a pictorial record of the deeply-rooted Gothic style in England, which lingered here while the Renaissance was in the ascendant in neighbouring Continental countries. The examples, some twenty-seven buildings, have been chosen to illustrate the unbroken development of the manor house from the early Middle Ages, and the three sections show the technique of building in stone, timber and brick. This last section, which is treated at great length, is a useful summary of the increased knowledge of early brick-making in England. The plan of mediæval Hull (which is reproduced from a MS. in the British Museum), where the mural towers and fortified gateways are coloured red to show that they are of brick, is interesting evidence, which is reinforced by the publication of the Hull Minister and Chamberlain's accounts showing that the town had a brick-making industry in Edward I's reign. The regional differences in timber-framed houses is well shown in the illustrations, which range from the simple structure of Wardes to the fuller beauty of Ockwells, and to the complex and pied surface of Ordsall Hall, Rufford Old Hall and Little Moreton Hall, characteristic of Cheshire and Lancashire.

Change is the leading note of every recent book on English architecture; and in making up a profit and loss account of these twenty-seven buildings, Agecroft Hall (shipped to America in 1926) is a loss; while in the profit account can be placed the rescue and repair of houses such as Cothay, Barrington Court, Woodlands Manor, and Hurstmonceux. The great extent of the restoration of these buildings is pointed out both in the text and, in some cases, by photographs of their original condition; and while the skill of the architects for the restoration is praised, there is a warning that in certain cases "the permissible treatment of a valuable architectural relic" has been stretched a little far. In the case of Hurstmonceux, the ivy-grown shell of 1913 has been converted into a great house, restored to its original condition externally, with gain both scenically and archæologically. But the romantic and authentic decay has been replaced "by a very free, if scholarly, perversion of history in the courtyard." Other instances are given of the intoxication of rescue work, and of the device of working into an old fabric sympathetic remnants from other sources. The book is substantially the work of the late Mr. Avray Tipping, but two chapters have been revised and partially rewritten in the light of recent restoration. The photographs are brilliant, and include not only fine general views and details of the architecture, but also modern decoration, family portraits, and objects of interest. M. J.

THE PAINTER'S POCKET BOOK. By HILAIRE HILER. (Faber & Faber.) 5s. net.

Mr. Hiler has performed a valuable service to students of the craft of painting in compiling from his larger work this present practical guide-book to materials and methods.

He gives a great deal of condensed information about the properties, behaviour, permanencies, comparative values and constitutions of materials; not as a discussion of academic interest, but as a groundwork necessary to, and here adapted to, immediate everyday use.

Some of his conclusions are challenging to generally accepted practice, such, for instance, as a round condemnation of the use of canvas as a support for oil-bound pigments; where he criticizes, however, he offers constructive alternative suggestions; in this case there is an interesting advocacy of the superior virtues of certain cardboards.

This book is just the sort of artist's Mrs. Beeton that must have been felt as a need by every enterprising painter at some part of his career. It is sufficiently argued to inspire confidence; it is not chemically abstruse. I imagine it will be greeted with enthusiasm by students everywhere. M. L. H.

BRITISH MUSEUM HANDBOOK OF THE POTTERY AND PORCELAIN OF THE FAR EAST in the Department of Oriental Antiquities and Ethnography. By R. L. HOBSON, C.B. With 20 plates and 260 illustrations. Price 2s. 6d.

Mr. Hobson's handbook, which is virtually a new edition of the Guide published in 1924, is doubtless intended primarily as an introduction to the study of Far Eastern ceramics for those wishing to gain more knowledge of the subject by visits to the galleries of the Museum. It is, however, a work which no collectors or specialists who wish to have the latest information and the best opinion on questions of classification can afford to do without. No other book tells so much about the subject in so small a compass or with such undisputed authority. With its 260 odd excellent illustrations, of which twenty are full-page plates, the book would be well worth its price as a picture-book alone. In a short review it is impossible to give the work the detailed examination it deserves; it must suffice to mention a few points upon which it has important new light to throw. It is chiefly in the chapters on the Chinese wares of the Sung and Ming periods that fresh matter will be found, and collectors will get from them useful guidance on such vexed questions as the distinction between Ju, Kuan and *ying ch'ing*. The Chinese section is followed by a few pages on the Corean wares, with which all who know them must surely be in love. Mr. Le May's recent discoveries concerning Siamese porcelain are briefly summarized. A final chapter deals with the difficult subject of Japanese pottery.

BERNARD RACKHAM.

MATTHEW BOULTON. By H. W. DICKINSON. (Cambridge: The University Press.) 10s. 6d. net.

Mr. Dickinson's life of the many-sided Matthew Boulton, the founder of the famous Soho works, will be of interest both to students of early industrialism, and of the applied arts in the late Georgian period. Boulton, the son of a Birmingham "toymaker," entered his father's business at an early age, and shortly after he had obtained full control of it, built the Soho works, two miles out of Birmingham, an important advance in industrial organization. Here the work in ormolu, polished steel and Sheffield plate achieved a Continental reputation; and the works (described by a friend as "this temple of useful and elegant Vulcanian arts") were visited as a model factory by many eminent persons, including Dr. Johnson, James Boswell and the Empress Catherine of Russia (a valuable client). There is, unfortunately, no evidence that certain ormolu-mounted chimney-pieces and furniture of the late XVIIIth century are from the Soho factory, but it is probable, since Soho stood alone for the quality of its metalwork. It is unfortunate for the history of English metalwork Boulton's partnership with James Watt and his interest in the steam engine turned his mind from the "toys and trinkets" of Soho.

M. J.

COSTUME INDEX. Edited by ISOBEL MONRO and DOROTHY E. COOK. (The H. W. Wilson Co., New York.)

This book provides a carefully compiled index to 942 volumes, and is the first to have been attempted in this particular field. Its usefulness is, of course, mainly to libraries, and, naturally, its value depends upon the number of books in the index which are on the particular library's shelves. Individual articles of attire, such as hats, shoes, &c., have been indexed in cases where they appear by themselves. The system of indexing has been carefully worked out, and there are clear directions for use. Dealing as it does with every variety of costume of all periods, the work should be of great value to all serious students, and prove a great aid to research.

J. G. N.

BOOKS RECEIVED

ANGLO-SAXON ART TO A.D. 900. By T. D. KENDRICK, M.A., F.S.A., Keeper of British and Mediæval Antiquities in the British Museum. With 104 Plates and twenty-five text illustrations. (London: Methuen & Co., Ltd.) 25s. net.

THE VALENCIAN STYLES OF HISPANO-MORESQUE POTTERY, A.D. 1404-1454, etc. A companion to the "Apuntes sobre Ceramica Morisca" of the late G. J. De Osma. By A. VAN DE PUT, F.S.A., Member of the Hispanic Society of America. (Printed by order of the Trustees, New York, 1938.) $75 net.

CATALOGUE OF THE COLLECTION OF DRAWINGS IN THE ASHMOLEAN MUSEUM. By K. T. PARKER, Keeper of the Department of Fine Art. Volume I—Netherlandish, German, French and Spanish Schools. (Oxford: Clarendon Press.) 30s. net.

THE ENGLISH DOMESTIC CLOCK, ITS EVOLUTION AND HISTORY. By H. ALAN LLOYD. (Privately printed.)

SPANISH PAINTING. By E. HARRIS. (John Gifford, Ltd.) £2 2s. net.

LIGHTING THE HOME. By A. B. READ, A.R.C.A., Director of Design, The Lighting Centre. Line illustrations by C. P. WARREN. (London: Country Life, Ltd.) 10s. 6d. net.

This guide to better illumination of the home is extremely useful and attractive both in respect of text and illustration—much more so than one might expect. We strongly recommend its perusal to those about to build or re-furnish their homes.

THE METROPOLITAN MUSEUM OF ART: THE CLOISTERS. The Building and the Collection of Mediæval Art. In Fort Tryon Park. By JAMES J. RORIMER. New York, 1938. (New York: Metropolitan Museum of Art. London: Bernard Quaritch, Ltd.) $50 net.

THE UNICORN TAPESTRIES. A Picture Book. (New York: The Metropolitan Museum of Art. London: Bernard Quaritch, Ltd.) $25 net.

These two booklets have arrived at the right moment since our New York Correspondent deals exhaustively with the matters concerned in his New York Notes (see page 27). It only remains to add that "The Cloisters" is a detailed account of what must be one of the most beautiful "museums" in the world; whilst "The Unicorn Tapestries" is a pleasant little picture book of a remarkable series of storiated fabrics.

DE NEDERLANDSCHE MUSEA. With thirteen illustrations and two maps. Published on behalf of the Ministry of Education, Art and Science, 1938. In Dutch. (The Hague.) 75 cents.

This handy little volume gives full information concerning the public museums of Holland, of which there are a surprising number. It would be a good idea, we think, to publish an English translation for the benefit of all English-speaking peoples.

GOTHIC CATHEDRALS. PARIS, CHARTRES, AMIENS, RHEIMS. Described by PAUL CLEMEN. With 164 pages of plates from the photographs of Martin Hurlimann. Translated by MARY CUNYNGHAME. (Oxford: B. H. Blackwell, Ltd.) 18s. 6d. net.

SIX CENTURIES OF FINE PRINTS. By CARL ZIGROSSER. (London: Williams & Norgate, Ltd.) 21s. net

PINDER AND OSCAR. (A. Zwemmer.) 6d. net.

PORTRAIT OF GASPARINI By GOYA

On Exhibition at the new premises of Tomas Harris, The Spanish Art Gallery, 6 Chesterfield Gardens, W.1

THE ROYAL ACADEMY —FINAL NOTICE

BY THE EDITOR

FEW even of our foreign friends will deny the fact that our artists excel at least in two media: water-colour drawing and engraving of various kinds. It seems that we have not only a liking for these branches of art, but also a feeling for them. The liking might, of course, be due to the subject matter, but the feeling is something quite different and corresponds to those qualities in games which are not defined or definable in the rules. In such circumstances it is not surprising that both the water-colour and the print rooms include a very great number of respectable performances. On the other hand, however, there are few things over which one can grow enthusiastic. One of the most amazing technical achievements is, as last year, a water-colour drawing by Fred C. Jones called " A Work-a-day World beyond Halifax." It is the kind of craftsmanship that simply dumbfounds one. An innumerable quantity of detail is here brought together—range upon range until it is lost in the distance; yet there is no sense of confusion and you can walk along the streets or let your eye wander over rows and rows of roofs—each sixteenth of an inch almost telling you exactly what you are looking at. The same artist has an equally admirable but not so complex a design in Gallery IX, " Peaceful Knaresboro' on the River Nidd." Another water-colour of a quite different type also seems to me worth singling out; it is John Wheatley's " Guitar Player," distinguished by its unusual atmospheric colour and, at the same time, stereoscopic quality. Other specially good things are Maurice Clarke's " Storm coming over: Poole Harbour," James Bateman's " Lullington Church," more Cézanneish than English, Sir Walter Russell's " Farmyard," and what one might call the humble honesty of such renderings of Nature as Stanley Anderson's " Haytime " and " Meadowland."

This same artist is distinguished by the same quality in his engraving, notably in the " Windswept Corn." In his engravings, however, he somehow reaches a rather higher level, probably because the technique itself forces him to stress the more abstract qualities of art. His " Book-plate," with its amusing subject matter, achieves a rich black which surely is a technical masterpiece. Joan Hassall's " Water Splash " and B. Moray Williams's " Drops in the Pool," both wood engravings, Frank Howe's pencil drawing " Archdeacon Street, Gloucester," John Wheatley's pen drawing " Love," Malcolm Osborne's etching " Würzburg," William Wilson's etching " St. Morrance," and Norman James's dry-point " Limehouse Waterside " are likewise marked for special mention in my catalogue. There are, however, a number of other exhibits in this room hardly less good.

We now come to the Sculpture. Here the problem is much the same as it is with the two-dimensional works, though certainly complicated by the third dimension. In other words, the closest reproduction to the facts of natural form will not produce a work of art of the highest quality. This, of course, is because facts " winna ding." The artist must get away from them; the only question is exactly how far away. The distance makes the difference. Yet it is astonishing how far away an artist can get without revealing it to the lay-observer. Sculpture must be applied—as, for example, Alfred Hardiman's admirably stylized decorations for the Norwich City offices. I do not suppose for one moment that there will be such an outcry against his stylization of form as there was in the case of the Haig statue. If it is not applied it must be self-contained, as, for example, several of the small pieces of sculpture such as Alan Durst's " Horse," a statuette in rouge sanguine marble, Reginald A. Hignett's bronze " Trout " and the lovely fat " Mallard Drake," a bronze by Ernest Webb. I think this a piece of sculpture of much higher quality than some of the more " important " pieces. For one thing, I could hardly keep my hands off it, and a piece of sculpture, or, shall we say, even a few inches of sculptured surface that you do not want to stroke is by way of being a poor thing, however rich it may be in other respects. That is why Eric Gill's sandstone statuette of the " Annunciation " ranks so high. It is well digested in respect of design and full of " tactile " quality. Fine examples of applied sculpture are the two models of bronze doors, likewise for the Norwich City offices, though I am personally less in sympathy with that treatment of bronze which consists of ornamenting the flat surface with seal-like plaques. The effect of cutting or carving of The Rt. Honble. Leslie Hore-Belisha's head in bronze by Zeev Ben Zvi serves certainly to draw attention to this amusing and portrait-true piece, but I prefer the modelled head of " The Reverend Conrad Noel " by Gertrude Hermes; it is startlingly lifelike, just keeping short of caricature. Though without the highest æsthetical characteristics of the art, Albert Toft's modelled bust of Frank Brangwyn is remarkably true to the elusive facts of his sitter's quick physiognomy.

Amongst other pieces of sculpture one notices with interest two torsos because of the extreme differences in human anatomy which they demonstrate; one is a small realistically modelled torso of a European (?) woman carved out of Gandoglia marble by Freda Lady Forres; the other is the " Dyak Torso " by Dora Gordine, a male figure which reminds one of Egypt. Again there are these anthropological extremes observable in Dora Gordine's realistic " Malay Head " and the highly stylized " Head " by T. B. Huxley-Jones. The latter is virtually a masque, an extremely elegant descendant of an inspiration that has come—at a guess—from ancient Crete. To watch this flotsam and jetsam as it is thrown up on the ever-changing waves of life is fascinating. One sees how " Boy and Goose " has haunted the ages from " the antique " down to Sir W. Reid Dick's statuette group, and how the quite delightful child's figure in bronze holding aloft an enamelled white daisy, appropriately intended for " Entrance of Infant Welfare Centre," by William Bloye has its ancestry in the Renaissance. In fact, I do not know whether it be not a criterion even of this easily understood academic art that one can enjoy it to the full only if one knows what lies behind it—thus viewing the unseen through the seen.

XUM

BRANGWYN'S HORTON HOUSE PANELS

The Fine Art Society have acquired a series of panels by Frank Brangwyn, of which the above is one, which once formed a frieze in the billiards room of Horton House, Northampton. The whole room was designed by the artist, and to appreciate them properly they should be viewed in surroundings specially designed for them. Brangwyn remains, as he has been for thirty years or more, the only English artist who is by nature a painter-decorator and always authoritatively himself. He feels his subjects in this case a sort of romantic epitome of Venice —in the terms of decoration. We hope that these important panels will ultimately find the housing they deserve.

ROUND THE GALLERIES AND NOTES *BY THE EDITOR*

STILL LIFE AND FLOWER PAINTINGS OF THE OLD AND MODERN MASTERS AT MESSRS. MATTHIESEN'S LTD. NEW GALLERIES, 142, NEW BOND STREET

One may say that, broadly speaking, still life and flower paintings, evolving from religious subjects, served at first the purpose of showing the layman how well the artist could imitate nature. Flower painting concerned itself with cut flowers and only rarely presented the growing plant. Flowers and fruits were often depicted in associations which they never have in nature, spring being often mixed with autumn growths; and fruit with much earlier bloom. Often the artist wished to recall the delights of a repast, adding glasses and decanters, silver dishes and goblets to the " Walnuts and the Wine." It is probably true to say that none of these older masters ever ignored the subject interest; they did not, in other words, stress the æsthetical values of their paintings. On the other hand, contemporary artists seldom see anything but the æsthetical value, though there are exceptions which prove the rule. It is this dual nature of still life painting which makes Messrs. Matthiesen's exhibition so valuable and so interesting. They have brought together nearly a hundred pictures, of which rather more than half are by Old Masters, the rest by contemporary or recently deceased painters.

The first thing that strikes one after a visit to both sections is that the modern pictures " tell " much more than the old ones; are, in other words, more decorative. The Old Masters, for the most part, lost themselves in the meticulous task of copying minute details—down to the legs of insects—with painstaking care. Only some few artists, pre-eminently Willem Kalf, Rachel Ruysch and Jan van Huysum, saw the picture really as a unit, Willem Kalf exploring, in addition, the differences of texture. It is true that some of the Italians, such as Caravaggio (not, however, represented here) and Ruoppoli, another South Italian painter, put their native sense of design into the pictures, being less concerned with detail finish. Nevertheless, it was generally the subject that mattered and not the design. Evanisto Baschenis, of Bergamo (*circa* 1607–1677), concentrated on musical instruments, but as yet without the decorative sense of the XVIIIth-century artists. The Spaniards were even, one might say, more grim in the determination to stick to prosaic facts, as we may see in Alonzo Vasquez's " Artichokes, Asparagus and Flowers " (7), whilst his countryman and contemporary, Juan de Arellano, invents his own technique of flower painting (21) rather at the expense of truth.

In addition to those already mentioned, the finest of the Old Master paintings here are Frans Snyder's " Two Monkeys by the side of a Basket of Fruit " (3), Jan Davidsz de Heem's " Group of Fruit and Plate " (15), Abraham Van Beyeren's Rembrandtesque " Two Wine Glasses, &c." (29), and Willem van Aelst's " Bunch of Grapes and three Peaches " (33). Abraham Jansz Begeyn's " Herbage and Insects " (44) is interesting as depicting growing plants. For us of to-day, Cæsar vom Everdingen's marble " Bust of Venus " (25), with the fragment of Cupid's head, and the unknown Master's (*circa* 1600) " Group of Astronomical and Mathematical Instruments " (6) are oddly attractive. The former is surrealistic in feeling; the latter shows a pre-occupation with a Wadsworthian theme. Very odd, too, is the Englishman's, William Sartorius, " Fish, Crabs and Shells" (59), because the fish seem to be swimming in a landscape.

To descend into the modern section below is to enter abruptly a new world. From the Old Masters' concert,

conducted *piano* and *pianissimo*, we come to modern *forte* and *fortissimo*. It is true that Fantin Latour (62) and George Belcher (72) are as quiet as the old men, but many of the others make a big noise, notably André Derain's " Vase of Flowers " (85), a brilliantly "carrying" design. Gauguin's " Sunflowers " (66) are, however, much quieter than the familiar Van Gogh equivalent. Ensor's small " Lumières effeuillées " (70) sparkles like a jewel. Odilon Redon's " Flowers in a China Vase " (64) is as usual a dream subject rather than an imitation of nature. Nadia Benois's " Basket of Fruit " (90) is good but rather overwhelming in scale. Amongst other notable painters represented are Renoir, Christopher Wood, Walter Sickert, Picasso, Braque, John, Mathew Smith, Cedric Morris and Campbell Gray—the two latter by very good examples. The most interesting modern painting is by Paul Tchelitcheff. It is called " Pénélope," is wildly surrealist in subject and really admirable in execution.

The foregoing only gives a very scanty idea of this most stimulating exhibition.

CONTEMPORARY AMERICAN PAINTINGS AT MESSRS. WILDENSTEIN'S

In some respects the claims put forward by the American literary *compère* of this exhibition are lamentable. One hopes that he is stating views, not facts, when he asserts that there is a widespread " self-sustaining sort of patriotism " in the United States; and that it is fatal not to be " 100 per cent. native." If Americans really have ceased worshipping at " European shrines," then they are showing no better logic than those who have ceased worshipping at the even earlier shrines of civilization. It is all very lamentable because it is at bottom the enemy of Truth. Nevertheless the majority of exhibitors in this show have, in fact, " worshipped " in Europe, and some of these Americans saw the light of day for the first time in Sweden, Japan, France, Hungary, Poland and Russia.

There is only one thing that matters: quality. Quality is the child of a marriage of blood and soil, true enough; but whereas the blood has been a mixture and not an essence since time immemorial and as the soil is an active agent, perpetually affecting those who live on it, wherever they may have come from, American art in so far as it is produced on American soil will *ipso facto* have American characteristics whether the producer was born in Pawtucket, Pinsk or Okayama. The truth of this is borne out by the exhibits in this show. Take at random Mr. Nicolai Cikovsky's " No Jobs." Those who have no jobs are in this case American Negroes, call them contemptuously niggers if you like, but look at the nigger's face in the foreground and you know it is a human tragedy on American soil. The artist may have been born in Poland, may have had for his masters Favorsky and Mashkow—but this picture is American in particular, human in general, and therefore admirable.

Again, Louis Eilshemius can by his very name not be 100 per cent. American, though he was born in the state of New Jersey. He studied at Julian's in Paris, and his " Near Los Angeles " evidently owes something to Corot; but it is only something; the other things are he himself, and Los Angeles.

Alexander Brook's " Southern Girl " is first and foremost good painting, and might have been done, so far as I can judge, by a painter of any nationality, provided he was a *good* one. Nevertheless, the subject identifies it as a plant grown on American soil.

I cannot see that either Thomas Hart Benton's " Missouri Musicians " or George Biddle's " Leadville " are national in any other sense than that of the subjects, but the subjects are treated in an amusing spirit and it is that spirit rather than the actual painting which makes them good. This is also true of such different artists as Morris Kantor, with his " Three visitors from Boston," somewhat surrealistic in conception, and Charles Burchfield with his extremely wet and weary " Rainy Night " or his more lively " Silver Stream " zig-zagging through a dramatic procession of verticals. Others amongst the more notable contributions are Arthur Carles's " Flowers "; John Steuart Curry's " My Mother and Father "; Joe Jones's " Wheat with the Farmer "; Henry Le McFee's " Sleeping Black Girl "; Henry Varnum Poor's " Hudson in March "; Eugene Speicher's " Jean in Costume "; Max Weber's " Broken Trees "; and what is perhaps the most "companionable" of the pictures here, " Bangor-Maine," by Carrol Sargent Tyson. In John Kane the U.S. Americans have their " Louis Vivin," or at any rate a " Maître populaire." Taking the show as a whole, it was an instructive event because it proved that after all the 100 per cent. American to-day is not Sioux or Mohican, not Aztec or Mayan, but good old, or bad old, European over again—the bull having crossed the Atlantic with Europa on his back. The reader should also turn to the Notes from Paris in this number.

LE PONT DU RIALTO By E. DE LA VILLÉON
From the Exhibition at the Leger Galleries

Mlle de Villéon is, as even the reproduction on page 43 suggests, a painter who wields a lively brush, with which she sums up the essentials of a view with bold touches of full colour, often, as in the example reproduced, with striking success.

CONTEMPORARY BRITISH ART AT THE WHITECHAPEL ART GALLERY

The people of the East End of London should not remain the only ones to enjoy this exhibition. I would like particularly our visitors from the Dominions and the United States to see the kind of show we can put up without much effort, provided we do it with intelligence, as is here manifestly the case.

Only the ground-floor galleries are hung, and we begin our perambulation with the black and white. It starts appropriately with Norman Janes's drypoints of "Limehouse Waterside" and "Ratcliff Wharves." Then comes a rather "difficult" but excellent lithograph, "Spectators at a Tragic Play," by John Copley. Next follow Malcolm Osborne, John Farleigh, Gwendolen Raverat and Blair Hughes Stanton with capital wood-engravings. After this the oils. There is a lot of "good stuff" amongst them, and what is of equal importance, every "school" of modern painting is represented. Moreover, many of the subjects are in themselves of the kind that would attract and interest even the least educated in "art." This is a point well worth making, because the ordinary man or woman is more likely to profit by a visit to an art gallery if his eyes are *first* attracted by subject matter. The differences in treatment will then begin, subconsciously and later consciously, to impress themselves on the mind. As our readers are presumably familiar with the names of the artists, the following list of subjects should help to illustrate my point. We find here, if not side by side, at least as near neighbours, William Clause's "Bedtime," Alfred Thornton's "Suffolk," Gilbert Spencer's "December Landscape," Robin Guthrie's "Apple Gatherers," Kenneth Rowntree's "Oasts on the Skyline," Nadia Benois's "St. Paul, Evening," George Charlton's "The Caravan," James Fitton's "The Mole," Guy Kortright's "In Spain," Edward Wadsworth's "Regalia," Barry Craig's "Farmhouses, St. Antony, Cornwall" William Roberts's "Masks," Walter Bayes's "Knock-out?" Victor Pasmore's "The Benedictine Bottle," L. S. Lowry's "Industrial Landscape" and Kirkland Jamieson's "April in a London Garden." Let that suffice. All these things are readily appreciated as subjects, excellent of their kind, and if a moderately thoughtful person cannot get some benefit from observing these different paintings and their authors' ways we may as well close this admirable Whitechapel venture. There are many more good works, also, amongst the water-colours. The only fault I have to find is with the sculpture. I do not think it will make much appeal, and I am not sure that it should.

SIR WILLIAM NICHOLSON AND PAUL NASH AT THE LEICESTER GALLERIES

To me it is difficult to understand how such art as Paul Nash's, and especially its latest phase, can be connected with the dream world. It can only be done on the assumption that "Nature, too, could dream," or rather does dream — but she doesn't. Paul Nash is a delicate, not a strong painter, that is to say, paint as such means little or nothing to him; so little, in fact, that he can take any odd bit of Nature's making—a pebble, a piece of bark, or what not, and use it as part of an attractive design "suggesting" something else. In this sense he introduces the spectator into a world which is nevertheless the very opposite of a dream. It is conscious association, or, shall we say, the conscious, emerged top of the submerged portion of the mind, and deliberate, rational art, *i.e.*, putting together. He goes about with his eyes open to intellectual, not to emotional oddities, incongruities, and these inspire him with themes for his work. As he is a man of taste and of intellect, the results are often entertaining; I do not believe that they signify any profundity of vision. Nevertheless, they seem to me certainly to possess more *meaning* than Mr. Wadsworth's seaside frolics to which I alluded in the last number. Nash, in other words, has, I think, a more adult mind. Moreover, if I am to be quite candid, I am much more interested in Nash's world than in that of Sir William Nicholson, who shows a delightful series of paintings in the adjoining room. Nicholson is an infinitely greater painter than Nash, with a much greater appreciation of *paint*, though also with much taste; but he *sees*, he does not imagine; he *extracts* art out of nature as indeed Dürer said one should. Nash, on the other hand, infers, he puts something into Nature which Nature certainly never dreamt of. In the words I once heard Roger Fry use when he was lecturing on a subject with a view to making it *easy*: "Of course, it's all very difficult." It is that, but only perhaps if we are misguided enough to believe that all artists are after the same thing. Nash is after something that differs radically from Nicholson's aim; and so with every artist whose work means anything. Let us leave it at that.

A. S. HARTRICK, R.W.S., WATER COLOURS AND DRAWINGS AT THE REMBRANDT GALLERY

A. S. Hartrick, R.W.S., is an artist who deserves to be much better known and, I venture to say, much more highly rated, than I believe is the case. He is that very rare person who sees with his own eyes and thinks with his own head. He only draws or paints what seems to him to be of interest, and though he is and always has been keen on technical problems, they seem only to have been means to an end, never ends in themselves. As a consequence, it is with him always subject matter that counts, but it is the subject matter that interests *him* and not that he supposes to be of interest to others. He has an enviable innocence of mind, a childlike love of nature and of his fellow creatures. It is this love which ultimately comes through and attracts even the most sophisticated. So we see "Crossroads in Somerset," "A Salvation Army Shelter," "Putney Park Lane, 1914," "The Roundabout," an "Apple Tree," and finally an illustration to "Waverley," and every time we know that it is a "Hartrick," that is to say, something which he has not only seen but felt, something which gains its interest precisely through this feeling and the subservience of the means to this end and to this end only.

WESLEYANA AT PLYMOUTH

In an exhibition, comprising pictures, pottery, medals, original letters and personal relics having close associations with John Wesley, arranged at the Plymouth Museum to commemorate the bi-centenary

JOHN WESLEY. EARTHENWARE PORTRAIT BUST
By ENOCH WOOD, Burslem, 1781
City of Plymouth Museum and Art Gallery

of his conversion, the chief interest for readers of *Apollo* lies in the fine series of earthenware portrait busts all deriving from the original, modelled by Enoch Wood at Burslem in 1781, and first issued to the public in 1784, and in portrait medallions and a seal in Wedgwood black basaltes and jasper ware. Wedgwood, it may be recalled, was a friend of Wesley, and Enoch Wood one of his adherents at whose house he stayed. The Enoch Wood portrait bust was considered by Wesley—a much-painted man—to be the best likeness ever taken of him, and when Frank Salisbury painted the posthumous portrait at the time of Methodist Union in 1932, he based it largely upon this bust. One of the somewhat rare original editions, shown in the photograph, is accompanied in this exhibition by a long series which reveal how the likeness deteriorated as more and more copies were taken from the original mould. Though this bust was made in 1784, as revealed by the impressed inscription of Wesley's age as eighty-one, the unit figure has been painted over with a five, showing that the original edition was issued year by year until exhausted.

When the Methodist Church celebrated the first centenary in 1839 a large amount of commemorative pottery was produced in the industrial potteries of Staffordshire and Sunderland—and such out-of-the-way smaller potteries as Fremington in North Devon. These included small busts after, but a long way after, Enoch Wood, small statuettes, figures of Wesley standing in a pulpit, and plaques, teapots, etc., decorated in transfer-print with a portrait of Wesley and verses of hymns and texts. A full series of these is exhibited. They are mostly crude affairs, poor in modelling and garish in colour. Their value lies chiefly in the indication they afford of the wide popularity and national importance of the man they commemorate. There is better quality in the busts and statuettes made in the Parian ware, produced by Adams & Co., of Hanley, in 1870.

A selection is shown of the many engravings after portraits of Wesley, though unfortunately it was not found possible to obtain the loan of an original portrait.

The pictures of great interest are those which depict the " Escape of Wesley as a child from the Fire at Epworth Rectory," painted by H. P. Parker, and " The Deathbed of John Wesley," painted by Marshall Claxton. These are well known to collectors in their engraved reproductions but are pictures of little artistic merit.

Personal relics include spectacles, shoe buckles, a lock of hair, eight original letters, dating from 1744–1789 and covering most of the preacher's active itinerant ministry, and there is also on exhibition a full series of early editions of Wesley's writings both theological and otherwise. CHARLES CARTER.

BELTRAN-MASSÉS AT THE NEW BURLINGTON GALLERIES

Says Federico Beltran-Massés, the Spanish academician, in the introduction to the catalogue of his exhibition : " There is an erroneous view commonly held that art is an amusement. People consider it thus, presumably ignoring that there are plenty of other sources of amusement ; that art can be philosophy—that art can be psychology."

Well, it would hardly have occurred to us that this artist would be offended if one looked upon his art as " an amusement." Most of his models, at all events, seem to have been created more or less for that purpose. They are so " beautiful," so " elegant," so " seductive."

On the other hand, there is, no doubt, philosophy and psychology in his art ; his own philosophy, his own psychology. That is inevitable. Though I acknowledge his gifts, I must confess that I am not in sympathy with the philosophy and the psychology thus demonstrated, and I am consequently biased. I can only admire those paintings of his which are not amusing, such as " The Young Farmer," " The Village Mayor," and possibly " The Sanctuary "—they are low toned, serious and manifestly ill at ease in the world of " elegance " in which he moves with such evident gusto.

PAUL DELVAUX EXHIBITED A NUMBER OF HIS VERY strange but highly finished paintings at the London Gallery. His subjects, mostly concerned with half-draped nudes moving about in fantastic landscapes, are in technique hardly different from mid-Victorian pictures of the " Tea-tray " variety ; that is to say, they would be as heartily condemned by the Realists and Impressionists of old as by the abstract painters of to-day. It is their unintelligible subject matter alone which ranges them in the front rank of modernity : Surrealism. They have inspired a great admirer of his women to the following poetic prose effusion :

> " With your bare skin and your brocades, your lace, with your hair of beasts and plants, the gentle liquid of your looks, you are the sisters of those London whores who say to adults, delighted at their rejuvenating call : ' Hello, boys ! ' "

That explains everything—or doesn't it ?

EXHIBITION OF MODERN SILVERWORK AT GOLDSMITHS' HALL, FOSTER LANE, E.C.

It is, unfortunately, not possible to give the forthcoming Exhibition of Modern Silverwork at Goldsmiths' Hall (July 4th to 16th) the notice it deserves. From a pre-view of the show it was clear that modern designers and craftsmen are doing their best to keep up the traditions of their craft. Moreover—as, for example, the Central Schools Exhibition showed—we have plenty of talent to place at the disposal of patrons and manufacturers. We saw, it is true, some rather questionable designs at the pre-view, and at the moment of going to press we hear of a dismal failure—as we consider it to be—that is to form a conspicuous "attraction." Nevertheless, the little illustration which serves to draw attention to the exhibition demonstrates the degree of excellence in simple design that can be attained under modern conditions, and which, we trust, may turn out to be typical of the standard of this laudable enterprise of the ancient company.

EXHIBITION OF OLD ENGLISH FURNITURE, NEEDLEWORK, SILVER, OLD CHINESE, SÈVRES AND ENGLISH PORCELAINS AND OTHER OBJECTS OF ART AT THE GALLERIES OF MESSRS. MALLET AND SON, 40, NEW BOND STREET

Messrs. Mallet's exhibition—the ninth of its kind—is an impressive show—so much so, in fact, that one could write a book about it. Actually, the catalogue itself, containing as it does not only full descriptions but also an instructive and useful "foreword," is such a book. Its compiler draws attention to the fact that it is only at the death of some noted collector, like the late Percival Griffith, that any considerable number of pieces now come into the market at one time. Hence the difficulty of getting together a collection such as this, so thoroughly has the country been gone over, and so frequently do fine pieces either go abroad or are permanently locked up in public museums. The exhibition is one that no collector will like to miss, if only for the fact that it will teach him a great deal. There is, for example, a "William and Mary" china cabinet, one of the earliest known; and a "Bureau with top" veneered with figured laburnum wood, the interior of yew; a small William III bureau on an open stand—a rare feature; a finely-carved "Chippendale 'China' Table." The mention of Chippendale reminds one of the problem of this designer's part in the actual execution. A pair of Chippendale easy chairs—originally part of a large set—with mahogany show-wood frames, finely carved with scale pattern, comes from the Duke of Buccleuch, in whose family it has remained until recently, and always associated with Chippendale as the maker. From the Duke of Norfolk comes a useful Sheraton mahogany Carlton table. There are a series of long-case clocks, specially notable amongst them one by Thomas Tompion (No. 139). The exhibition also embraces a fine collection of silver: note the James I wine cup (No. 195) and the Elizabethan cocoanut cup, by Peter Quick, of Barnstaple (No. 171). But we have no space to enumerate more of the objects that deserve special attention, such as, for example, the James II Monteith bowl illustrated below.

Incidentally, it may be mentioned that the proceeds from the admission money will be given to the National Art-Collections Fund.

A COLLECTION OF OLD ENGLISH FURNITURE EXHIBITED BY MESSRS. FRANK PARTRIDGE AND SONS, LTD., 26, KING STREET, ST. JAMES'S

This is a charming show which has rather the effect of beautiful furniture seen in a home than on view in an exhibition. There are many attractive pieces, too many to be enumerated and described, but we noticed the following particularly: a Hepplewhite mahogany bureau cabinet, both delicate and elegant in form; nor have we seen anything better of its kind. In contrast to this evidently feminine piece there is an impressive masculine counterpart, a Chippendale mahogany bookcase of the break-front type, massive yet beautifully carved—the pediment having two carved scrolls joined by a pierced lattice work, in the centre of which is a small square pedestal with a carved urn-shaped ornament. Very different in style is an Adam mahogany bow-fronted sideboard, banded at the top with satinwood and mounted with an ormolu rail. Especially pretty are the twin rams' heads which decorate each of the four pairs of front legs that rest on small mahogany blocks. Particularly pleasing, but not ornate, is the carved Chippendale mahogany suite, comprising two settees and eight single chairs, designed in the French manner. So we might continue had we the space, for even lesser pieces such as the Chippendale torchères in rosewood witness the taste and craftsmanship of this enviable period.

A JAMES II MONTEITH BOWL
London Hall-mark 1688
Messrs. Mallet & Sons (See adjoining column)

THE "TRAGIC PAINTERS" AT MESSRS. REID & LEFEVRE'S

I am inclined to think that the general title of this show creates a false impression. It makes one think that the tragedy is connected with the paint, but that is not obviously the case. The painters here called tragic are Gauguin, Modigliani, Pascin, Rouault, Soutine, Utrillo and Van Gogh. To my mind there was little of tragedy in Gauguin's, Pascin's, Rouault's, Utrillo's and Van Gogh's palettes. Even Soutine's *paint* is not tragic. I should call Modigliani a melancholic painter; his colour is often "a brown study" and his contours move with sad resignation. Van Gogh's paint was joyous, overmuch. Rouault has the calm of stained glass on a dull day; Gauguin's South Sea paintings are delightful decorations at their best, as here in "Te Poi Poi." His "Monts Tahitiens" were daring in 1891 when they were painted, but *peu remarquable* seeming to-day. Soutine's reds, as in "Le groom" and "Le petit patissier," are gloriously exhilarating and there is even beauty and peace in his landscape "Le Grand Arbre à Vence"; but his mind was unmistakably disturbed—his drawing is therefore tragic, however pleasing in colour. Pascin's case is more difficult, but tragedy here has also to be inferred rather than seen. Utrillo finally: surely his conception of Montmartre and the Banlieue are essentially true, *i.e.*, objective; his colour also, especially in his "white" pictures, is not sad; though his "Château Oulin" is one of the few pictures of his known to me in which there is to be seen the green grass of contentment.

Surely we infer the tragedy from what we know of their lives—not from their paintings.

GORDON CRAIG AT MR. KYRLE FLETCHER'S

This by way of a notice:

"My dear Craig. Why rub it in? It is not fair that you should remind us of the things you do and have done. We have no time for them now, and no mind. We do not care about the things you did for the theatre, or for the book beautiful. We are no longer able to enjoy the subtleties of your inventions as a stage producer and as a wood engraver. What if you had your own and lovely ideas about the way things should be done and should be seen, on the boards and off; even for and by little children (I am thinking of your "Book of Penny Toys" far back in 1899)? One chuckles with delight when one sees again how you have used your medium, here, in "Boxwood Cuts," and in "Black Figures"; one almost weeps to think how your "Robinson Crusoe" had to founder in that good ship "Cranach Press," captained by the late lamented Count Kessler. One marvels at your Hamlet inventions. One? Well, possibly one hundred, one thousand—but what is that to the 40,000,000 who have time only to think of A.R.P. and Don Bradman. Why, then, rub it in, Craig?

"Yours ever,
"H. F."

BERTRAM NICHOLLS'S BRUSH HAS LOST NOTHING OF its cunning—I use the word in its biblical and original sense. His paintings exhibited at the Fine Art Society are this time in a rather paler colour scheme than usual with him. They are what one might call little mural poems. "Woodland Scene," "Santa Chiara, Assisi," "Legh Manor," and especially also "View from the Porta Perlici, Assisi," are perhaps the peak achievements here. I would only venture to voice a warning. If he is not careful he will make his Cotman-like design end by resembling marquetry. There is a danger of that in some pictures already, for example, in "Rain at Edinburgh."

ARTHUR FORBES-DALRYMPLE'S EXHIBITION OF PAINTINGS at the Bloomsbury Gallery have the virtues and the faults of Segonzac's art, of which they remind one. In other words, he possesses virility in outlook, vigour in execution, and shows a praiseworthy appreciation of the medium—oil. "Still-life with Green Hat" is perhaps the best and most carefully considered of his designs. "Italian Washerwoman" and "Landscape in Essex" are also good. His main fault is that, like Segonzac, he seems to have too little regard for scale. He is often too broad in his touch and too fond of over life-size. No picture which does not conform in such respects to the living room can be lived with in comfort.

MESSRS. HAMPTON AND SONS, OF PALL MALL, IS ANOTHER firm that is holding an exhibition and sale of antique furniture. It may be a coincidence, but the number of such exhibitions often containing examples of the finest craftsmanship that are being held just now suggests that lovers of the antique have at the moment better opportunities than ever before to acquire what they admire at lower prices than they would have to pay for new furniture.

REMBRANDT'S AND HERCULES SEGERS'S LANDSCAPE PAINTINGS

SIR,—The frequent mistakes in confusing the landscapes of these two masters with one another, and the meagre number given to their hands by the monographists, make one meditate whether the problem of these great landscapists has yet been sufficiently explored. Both of them brought imaginative landscape painting to its pinnacle and were the forerunners of modernism.

The monographists, after contradicting one another, ascribe to Rembrandt something like sixteen or eighteen landscapes and to Segers still less. Yet, the inventory of 1656 compiled of Rembrandt's belongings during his bankruptcy, records in his collection fourteen landscape paintings by his own hand, and also seven by Hercules Segers. What is still more striking is that in 1640 one Amsterdam art dealer, Johannes de Renialme, possessed thirty-six paintings by Segers! Taking all this into consideration, it seems logical to suppose that Rembrandt and Segers painted considerably more landscapes than the few ascribed to them. It points conclusively the probability that a number of their landscapes are travelling about unrecognized.

In view of all this, I venture to suggest that it would be not only extremely useful, but very instructive, to organize a joint exhibition of Rembrandt's and Segers's landscape paintings, together with some of their etchings and drawings. This would offer an unparalleled opportunity to the student to examine the work of the two artists side by side, and would open up a new sphere of enquiry, which may lead to surprisingly happy results. An effort should be made to bring together not only all the paintings on which the monographists bestow the benediction of the great names, but even those about which they are in doubt. Collective opinions of art connoisseurs are always useful—in this case they are essential.

Yours faithfully,
C. ZILVA.

NOTE

A number of notices of current exhibitions, amongst others the Walker Galleries "discovery" of an Early English Water Colour master of some importance, *viz.*, Sir George Bulteel Fisher, have been unavoidably crowded out. We hope to print some of them in the August issue.

THE JACKALL MEETS THE KING OF THE LIONS
From the Fables of Bidpai. Bib. Nat. Arabe, 3465
Circa 1220–30

IRANIAN ART IN PARIS

On June 8th there was opened in the Bibliothèque Nationale a small exhibition of Iranian art, comprising Sassanian objects and manuscript painting from collections in France. A congress of Iranian studies, which it was at one time proposed to hold concurrently with the exhibition, will not take place. It is expected that the exhibition will be open for two months.

The Bibliothèque Nationale manuscripts comprise what is certainly the finest collection of earlier Iranian painting in the world. An antechamber will be devoted to paintings of the XVth century and after; the main exhibit will be made up of a superb array of miniatures of the XIIIth century, taken from such books as the "Schefer," "St. Vaast," and 1222 "Hariris," and the well-known "Bidpai." This exhibition is of the first importance. In the first place, the manuscripts in the library have been kept in such seclusion that few have seen them at all; in the second place, the books have for this occasion been taken to pieces so that all their finer miniatures can be shown simultaneously; thirdly, the miniatures have been so mounted and arranged under the direction of M. Eustache de Forey that their superb artistic qualities can be seen to the fullest advantage.

The exhibition is not only one of the first importance to students of Iranian art; it is also one where unknown material of the highest æsthetic significance can be seen for the first time.

D. TALBOT RICE.

THE SUMMER EXHIBITION OF THE BURLINGTON FINE Arts Club, whose programme we have already outlined in these columns, is now open, and shows some very interesting portrait works by British-born artists of the XVIIth century. Notable among these is the magnificent group of "Father and Son" by Henry Stone, called "Old Stone" (died 1653); this has also been ascribed to William Dobson (1610–46), a fine painter of the time, who appears here in his self-portrait and in the "Sir Thomas Lucas" (almost worthy of Lely) in his rich Cavalier costume. The Cavalier poet, John Cleveland, is well painted by Isaac Fuller (1606–72), but the face seems over-cleaned. Two other interesting works are "Mrs. Elliott," said to have been Queen Anne's nurse, lent by H.M. the King from Buckingham Palace, a dignified three-quarter length portrait, and the full-length of the Earl of Castlemaine, who had married—but parted from—the beautiful Duchess of Cleveland. Next to this is the subtle politician, the Duke of Lauderdale, an unscrupulous member of the Cabal Ministry.

Downstairs are some delightful drawings by Inigo Jones (including a pen-and-ink self-portrait) and John Webb (1611–72), and scenes for opera lent by H.G. the Duke of Devonshire; while Dr. G. C. Williamson lends a case full of charming miniatures of the time.

OUR COLOUR PLATES

GASPARINI. BY GOYA

The painting (on canvas, 42 in. by 31½ in.) was originally in the collection of D. Manuel Solery Alarcon, Madrid, and is mentioned in all the important biographies of Goya. It dates from the early years of the XIXth century.

Gasparini, a painter, decorator and embroiderer, is remembered even to-day on account of the "Gasparini Room" in the former Royal Palace of Madrid. This is so called because it was, at the end of the XVIIIth century, entirely designed and decorated by him, including the wall hangings and chairs.

It will be noticed that, probably in honour of his sitter, Goya has made the most of the embroidered uniform, upon which he seems to have bestowed more meticulousness than one usually associates with his brush.

The Gasparini is a first-rate "Goya" painted when this wayward artist was on best behaviour.

THOMAS GARNETT, M.D. Coloured Mezzotint

This very attractive mezzotint was presented to the Corporation of Harrogate by Mr. J. R. Cookson, of Kendal, the well-known dealer, through the British Antique Dealers' Association on the occasion of their recent conference in that town. This fact was not the only ground, however, for its appearance in colour reproduction in our pages. The print, evidently hand coloured by an artist who knew his job, is puzzling for two reasons. It is obviously a mezzotint after a painting of some importance and by an engraver who was a master of his trade. Yet neither the painter's name, nor the engraver's, is known. Chaloner Smith classes it (III. 67) amongst the unidentified.

Dr. Garnett made the first scientific analysis of the Harrogate waters. He was a native of Barbon, near Kirkby Lonsdale. A lecturer at the Royal Institution and a contributor to the *Encyclopædia Britannica*, he died, it is said, from overwork, at the early age of thirty-seven, about the year 1802.

MESSRS. FROST AND REED, LTD., HAVE HAD AN INTERESTING IDEA. Inspired by the custom of the XVIIIth-century nobility and gentry to have their country seats painted and engraved, they now wish to make this custom popular once more by applying it rather to the beautiful gardens with which this country abounds. It seems as if gardening of this kind flourishes now more than perhaps ever before; and whilst the mansions of the very great are perhaps succumbing to the claims of the Death Tax Collector, there are to-day many more beautiful gardens, sometimes attached to comparatively modest estates, than the XVIIIth century could or did cultivate. Messrs. Frost & Reed have, therefore, suggested to Sylvester Stannard, the well-known water-colour painter, that he should offer his services to the scheme. This artist has agreed to paint a picture of anyone's garden for a moderate fee and with no obligation on the patron's part to accept the picture unless it satisfies him. The idea, then, is to reproduce the pictures of the most beautiful gardens and to publish the reproductions in a volume of colour prints. We imagine the scheme will not lack either patrons or subscribers, and we sincerely recommend its consideration to those of our readers who take a pride in their gardens.

THE

BRITISH ANTIQUE DEALERS' ASSOCIATION

The ordinary general meeting of the Association was held in Willis's Rooms, King Street, St. James's, S.W. 1 (by kind permission of Messrs. Robinson Fisher & Harding), on Wednesday, May 18th, 1938. The President, Mr. Lionel J. Levi, occupied the chair. The report of the Council and annual statement of accounts and balance-sheets and the auditors' report thereon were adopted.

The following officers were elected: Mr. J. Bernard Perret (Delomosne & Son, Ltd.) (President), Messrs. Philip Blairman, H. M. Lee, junior, A. G. Lewis (Vice-Presidents), Mr. Richard N. Norton (S. J. Phillips) (Hon. Treasurer).

Amongst those elected to the Council were the following new members: David Black (London), Albert W. Bruford (Exeter), Ernest Etheridge (Birmingham), Harry Leggatt (London), Mr. George Neilson (Edinburgh).

The annual banquet of the Association was held at Grosvenor House on Thursday, May 19th, the President, Mr. Lionel J. Levi, being in the chair.

Mr. Edgar E. Bluett, in proposing the health of the guests, said there are those who co-operate with us in gathering together, preserving, displaying and disseminating knowledge about the beautiful things of bygone days. "A guest whom we are delighted to see at our banquet is Sir Sydney Cockerell, who is now the Adviser in this country to the Trustees of the Felton Bequest for the National Gallery of Victoria, Melbourne; and our guest of honour, the Hon. Vincent Massey, High Commissioner for the Dominion of Canada."

The Hon. Vincent Massey, in the course of a most eloquent speech, said: "May I first of all thank Mr. Bluett most sincerely for his more than generous words of introduction. The trade which you represent, like all worthy and important activities, is occasionally subjected to misunderstandings and humorous misrepresentations. The story is told of an American in Italy who purchased an old master, and in order to escape regulations which precluded the shipment of pictures of that period he had a modern landscape painted over it. The picture was shipped to New York, and when it was received his agent wired: "'What am I to do with the picture?' The wire went back: 'Remove the landscape: put the old master away.' In a few days a telegram came back, saying: 'Have removed landscape and the old master. What am I to do with Victor Emanuel?' Your organisation exists to do at least two very important things—to maintain on behalf of a very important trade the very high ethical standards which actuate it, and to expand the usefulness of the trade, which is so demonstrably important. These two functions, and many others, are being performed not only to the advantage of the trade you represent, but in the interests of the community as a whole. Mr. Bluett has referred to the fact that my country (much to my delight) has recognised the importance of antiques in the life of a modern and young community by removing, a year or so ago, the duty into Canada on works of art 100 years old or more. Why was that done? Not only as part of the joint efforts of your country and mine to encourage reciprocal trade between us—which is so vitally important and which I am happy to say is growing yearly—but because we recognise that a new country cannot build for the future without having an intelligent and discerning interest in the achievements of the past. I am happy to say it is growing. In English-speaking Canada we only emerged as a community in the late decades of the XVIIIth century, and our household equipment there was largely imported. There are still houses here and there in Canada which possess fine English furniture, china and silver, which was brought in by the United Empire Loyalists after the American Revolution. They are symbols of a very historic migration. These collections have often dispersed. Under economic necessity or sometimes in the dark ages of bad taste which afflicted the entire world in the XIXth century, they were dissected because the tastes of the day placed a diminished value upon their importance, but here and there one sees replacing these more æsthetic objects, the sideboards and the antlered hatstands which stand as monuments in most parts of the British Empire of that æsthetic reaction from which we have happily emerged. In Canada there is a growing feeling for the fine craftsmanship of past generations, and the designs which came from a more leisured age than ours. We welcome what you send us, both for our museums and for the private collector's use, and they are helping in a very material and important way not only to embellish the domestic scene, but to make important contributions to the design and pattern of fabrics and the shape of furniture which the Canadian industry is now producing.

"The great profession and trade (because it is both) which you represent here carries on an activity in essential commodities without which we cannot get along to-day. It is also a characteristically British trade, because it is British to conserve the best of the past and to keep in touch with the past in building for the future. London, the centre of so many things in the world to-day, is the greatest centre of this trade in the world we live in. This is the greatest market for the goods you buy and sell, and it is one of the greatest centres of craftsmanship in the creation of the materials in which we are all interested here to-night. I would suggest that there is the unhappy fact that there are certain shrines in London associated with your activities which are not only unmarked but, indeed, sometimes unknown. Within a stone's throw of Trafalgar Square is the workshop of Thomas Chippendale, and I would suggest that those premises at 67, St. Martin's Lane, which were for twenty-three years where the greatest of English cabinet-makers lived and worked, might well be honoured with one of those blue plaques which are put up here in the Metropolitan area upon houses which are associated with great names of the past."

Sir Eric R. D. Maclagan, in proposing the British Antique Dealers' Association, said: "Mr. President, Ladies and Gentlemen, I think I may claim without injustice that mine is at once the most honourable and most onerous task of any of the speakers this evening, because it is surely, without any disloyalty to other toasts, one which touches most nearly the interests of all those who are present here to-night.

"It is particularly difficult, ladies and gentlemen, to rise to such an occasion when you have already been called upon not so very many years ago to do it before, and I go on to say that it makes it peculiarly difficult when you remember the dinner last year when my friend and colleague, Sir Kenneth Clark, made such an admirable speech in proposing the health of the Antique Dealers'

Association. I feel, however, that there are at least three reasons why it ought to be easy to propose this particular health. There is no doubt, first of all, of a very obvious reason for our gratitude. It is impossible that anyone who is responsible for the conduct of one of our great national museums should not feel gratitude towards the antique dealers of this country and the Association which represents their interests. Mr. Massey has rightly insisted that your business is not a luxury trade—that it is a necessity to the proper conduct of life. I need hardly say that I entirely agree with him. If I did not agree with him it would be difficult to justify any of the jobs that we in museums are happy to hold, but in spite of that I think there is a very real sense in which the prosperity of the antique trade is an index unrivalled in its accuracy of the prosperity of the country and the prosperity of the world.

" There is another reason, surely, Ladies and Gentlemen, why all of us can join in wishing peace and prosperity to the Antique Dealers' Association. In offering you that toast it is my privilege to couple with it the name of your President, who has, I think I am right in saying, occupied that responsible and, I am sure, laborious position for two years running."

The President, in the course of his reply, said : " One of our principal aims is that of fair dealing ; to see that all those collectors who are interested in works of art should feel that they can come to any member of this Association with absolute confidence and be secure in the knowledge that they will be treated honestly and fairly.

" I would sincerely like to thank Sir Eric for the very kind and generous remarks he has made about this Association, and to assure him that we appreciate them, and that anything we can do is too little where his museum, or any other museum, is concerned. I again thank him, and thank you all, for everything you have said and done."

I now have the pleasure of presenting a replica of the Frank Partridge Golf Cup to his nephew, Mr. Gordon Partridge, who won the competition in 1936–37, and the cup itself to Mr. L. M. Mason, who has just won it for 1937–38, to be held by him for the next twelve months."

Mr. Bernard Perret, President-elect, in presenting an illuminated address and past-President's medal to Mr. Levi, said : " Mr. President, Ladies and Gentlemen, I have a very agreeable task to perform, which task is to convey to you, Mr. President, on behalf of the Council and members of the Association, our grateful thanks and appreciation of the extremely capable manner in which you have carried out your duties during the last two years. You have conducted the affairs of the Association with credit to yourself and to the satisfaction of its members, and inasmuch as I know you to be a hard taskmaster to yourself (and our members are by no means easy to please) I do not think it is possible to give higher praise. This, however, I must add. I am fully aware that as your successor I shall have a very hard task to reach the high standard set up by your predecessors and so very ably maintained by you. It gives me a very real pleasure to ask your acceptance on behalf of the Association of this illuminated address. It carries with it the heartfelt wishes of all our members for your good health and continued prosperity in the future."

The President's thanks closed the proceedings.

A dance followed, broken by a cabaret.

The following members and their friends attended :

Mr. and Mrs. W. H. Abel, Mr. and Mrs. Agelasto, Mr. C. F. Armstrong, Mrs. C. G. Armstrong, Mr. Harry H. Armstrong, Mr. and Mrs. T. W. Bagshawe, Mr. and Mrs. T. Livingstone Baily, Mr. C. C. Baird, Mr. Christopher Bateman, Miss Grace Bateman, Mrs. Bellsham, Mr. Edward Benjamin, Mr. Stephen Benjamin, Mrs. Philip Blairman, Mr. Edgar E. Bluett, Miss L. Bolloten, Mr. and Mrs. J. M. Botibol, Mr. and Mrs. A. Randolph Brett, Mr. Temple Brooks, Miss Brown, Mr. J. H. Burden, Mr. C. R. Cammell, Mr. and Mrs. Carr, Mr. A. C. R. Carter, Mr. I. O. Chance, Mr. and Mrs. J. Boehrer Charles, Mr. and Mrs. C. A. Christy, Miss Christy, Mr. H. Clifford-Smith, Sir Sydney Cockerell, Mr. and Mrs. H. C. Cohen, Mr. and Mrs. I. Cohen, Miss M. L. Cohen, Mr. and Mrs. R. Colin Smith, Mr. J. R. Cookson, Miss Cranfield, Mr. S. Dargavel, Miss Audrey Davies, Mr. and Mrs. Harold Davis, Miss M. Davis, Mr. and Mrs. Delapena, Mr. Felix Deslouis, Mr. and Mrs. B. Drage, Mr. and Mrs. Dudley Drown, Miss Drown, Mr. and Mrs. G. E. Mann Dyson, Mr. and Mrs. W. A. Edgar, Mr. James Falcke, Miss Helen Fawcett, Mrs. A. Fleming, Mr. C. J. Fleming, Mrs. L. H. Fleming, Mrs. J. G. Follett, Miss Fraser, Mr. and Mrs. G. J. Fulljames, Mr. Herbert Furst, Mr. and Mrs. W. Frank Gardner, Mr. and Mrs. Gates, Mr. and Mrs. L. R. Gillingham, Mr. and Mrs. P. H. Gillingham, Mr. and Mrs. Guy Gluckstein, Mr. Peter Gosling, Mr. W. A. Gosling, Mr. and Mrs. Danton Guerault, Mr. H. J. Hague, Mr. Felix Harbord, Mr. George Harris, Mr. and Mrs. Moss Harris, Mr. and Mrs. Sidney Harris, Mr. G. Hedley, Mr. Sidney Hill, Dr. Hillborough, Mr. G. D. Hobson, Mr. and Mrs. Charles W. Holmes, Mr. and Mrs. C. W. D. Holmes, Mr. Jack S. Holmes, Miss Violet Holmes, Miss Howes, Mrs. Howson, Miss Humberstone, Mr. and Mrs. John Hunt, Mr. F. W. Hurst, Mr. Ralph Hyman, Miss Jensen, Mr. Hugh Jessop, Mr. and Mrs. H. Jewell, Mr. and Mrs. A. H. Jones, Mr. Alex Keiller, Mr. Gerald W. Kerin, Miss I. Kerridge, Miss Joyce King, Mr. and Mrs. William King, Mr. and Mrs. Leonard Knight, Mr. and Mrs. H. M. Lee, junior, Mr. R. A. Lee, Mr. William Lee, Mr. Harold L. Leger, Mr. and Mrs. R. H. Leon, Mr. and Mrs. A. M. Lever, Mr. Dick Levi, Mr. and Mrs. Lionel J. Levi, Miss Zoe Levi, Mr. and Mrs. Alec G. Lewis, Mr. H. E. Lindsey, Mr. and Mrs. J. Lipscombe, Miss Livingstone, Mr. and Mrs. Ronald F. Lock, Miss Lowes, Miss Susan Lowndes, Mr. Charles Lumb, the Hon. Mrs. Mackay, Sir Eric R. D. and Lady Maclagan, Mr. J. Francis Mallett, Miss Manasseh, Mr. B. March, Mr. and Mrs. George W. March, Mr. and Mrs. L. G. Martin, the Hon. Vincent and Mrs. Massey, Mr. G. McLean, Mr. and Mrs. Vyse Millard, Mrs. G. F. Moore, Mr. S. L. Moss, Mr. A. Neupert, Mr. B. Newbury, Miss Q. V. Norrie, Mr. and Mrs. Martin Norton, Mr. Richard M. Norton, Mr. R. G. Nye, Mr. E. Osborn, Mr. and Mrs. S. H. Owen, Mr. and Mrs. Harry Parker, Miss Parker, Mr. and Mrs. Claude Partridge, Mr. and Mrs. Frank Partridge, Mr. Gordon Partridge, Miss Partridge, Miss B. Pepper, Mr. and Mrs. W. Leslie Perkins, Mr. and Mrs. J. Bernard Perret, Mr. and Mrs. Alexander L. Podd, Mr. and Mrs. Poole, Mr. Donald Poole, Mr. W. Drummond Popley, Mr. S. W. Rae, Mr. O. A. Rag, Mrs. H. E. Reid, Mrs. S. Reis, Mr. and Mrs. Robert, Mr. and Mrs. Wray Roberts, Mr. Laurence Robinson, Mr. and Mrs. J. Rohll, Mr. E. Rubin, Mr. and Mrs. S. H. Rubin, Miss I. F. Sedgwick, Mr. and Mrs. J. L. Shepherd, Mr. and Mrs. Shumann, Miss Betty Simmons, Mr. W. R. Simmons, Mr. Sophian, Mr. Peter Sparks, Mr. S. L. Stammwitz, Mr. and Mrs. Frank Stoner, Mr. and Mrs. Malcolm Stoner, Miss Summerfield, Mr. and Mrs. Francis Taylor, Mr. and Mrs. A. W. Rochelle Thomas, Mr. Edward Thomas, Mrs. J. Rochelle Thomas, Mr. and Mrs. G. Douglas Thomson, Mr. and Mrs. Cecil F. Turner, Mr. and Mrs. F. S. Turner, Mr. and Mrs. M. Turner, Miss Rosamond Turner, Miss Ruth Turner, Mr. J. P. van Goidsenhoven, Mr, Vaughan, Mr. R. I. Vick, Mr. and Mrs. Jack Wallace Heaton, Mr. Victor A. Watson, Mr. and Mrs. Welker, Captain and Mrs. D. N. Whitaker, Mrs. Frances E. Whitaker, Miss White, Mr. Frank B. White, Mr. G. W. Whiteman, Mr. Temple Williams, Mr. and Mrs. Peter Wilson, Sir Robert Witt, Mr. A. F. Wolsey, Mrs. I. G. Wolsey, Mr. S. W. Wolsey, Mr. G. L. Worlock, Miss A. Wrigglesworth, Miss B. Wrigglesworth, Miss D. Wrigglesworth, Mr. and Mrs. V. Wrigglesworth, Mr. Neville Wyburd.

ART IN THE SALEROOM

PICTURES AND PRINTS : FURNITURE : PORCELAIN AND POTTERY : SILVER : OBJETS D'ART

CONTINENTAL collections continue to come into the English salerooms, and on July 5th to 7th Messrs. SOTHEBY AND CO. are selling the second portion of the library formed by the late Mortimer L. Schiff, the furniture, pictures, etc. from this famous collection having been sold at Messrs. CHRISTIE, MANSON & WOODS late in June, and on July 11th Messrs. SOTHEBY are selling the well-known library, comprizing a large collection of material concerning Charles Dickens, the property of Comte de Suzannet of Lausanne.

THE SCHIFF LIBRARY

This sale, to take place at Messrs. SOTHEBY'S on July 5th, 6th and 7th, is of the second portion of the Schiff Library, which has been selected, like the first, to give a representative cross-section of the library as a whole, and there is again a wealth of fine bindings, including one Grolier, which was sold to Michael Wodhull exactly one hundred and sixty years ago in their rooms ; a Mahieu, which is a twin of a binding in the Bodleian, also two good small "Canevaris," a fine Laurinus, and an attractive "couped head" specimen in ten volumes. The inlaid bindings include one of the half-dozen known signed by A. M. Padeloup le jeune, and an extremely fine armorial example, the only known signed bindings by Culembourg, covering a copy of Pine's Horace. For the "trautzolàtres" there are two further inlaid bindings by Trautz-Bauzonnet. Armorial and other gold-tooled bindings are numerous, and include a Missal with the arms of Marie Antoinette ; the Fermiers-Généraux La Fontaine in a "reliure de présent" ; a Tasso, 1771, and a Daphnis and Chloe, 1718, in a fine dentelle binding with Padeloup's ticket. The manuscripts include some music, among others two Recueils de Chansons by La Borde. There are also collections of the works of La Fountaine, Rabelais, La Bruyère, Regnard and Le Sage, and the famous Carnarvon copy of La Bordés Chansons, which contains one of two known examples of the dedication leaf with Marie Antoinette's portrait. Of books having original drawings inserted, the most important is the Blondel d'Azincourt copy of Erasmus's Eloge de la Folie, with seventeen fine drawings by Eisen.

THE WEGUELIN COLLECTION OF OBJECTS OF ART AND VERTU

On July 5th Messrs. CHRISTIE are selling objects of art and vertu, many designed by Carl Fabergé, antique jewellery and bijouterie, the property of the late Mrs. A. A. Watney Weguelin, which includes an oval diamond miniature frame, 5¾ in. high ; a pair of rock-crystal scent bottles and a powder-pot, en suite, 5½ in. and 4½ in. high ; a shaped oval rock-crystal tray ; a pair of white jade figure of ducks, with gold legs, by Cartier, 4 in. high ; an amethyst bust of a lady, 4¾ in. high ; a circular Vernis-Martin snuff-box ; a striated buff, grey and brown agate figure of a bantam cock, with gold legs and rose diamond eyes, 1¼ in. high ; a grey Obsidian figure of a bulldog, with rose diamond eyes and with white enamel collar, 2 in. high ; a black and brown mottled agate figure of an owl, with gold legs and rose diamond eyes, perched on a gold branch on rectangular chalcedony plinth, 2⅜ in. high, signed on the branch by H. Wigstoem ; a pair of Orletz figures of a male and a female kangaroo, the latter with two young in her pouch, all with rose diamond eyes, 3¼ in. high ; and a silver-gilt vodka cup, in the form of a chalice, the baluster stem formed of lapis-lazuli, on circular foot, 4¼ in. high, by M. Perchien.

A FAMILLE ROSE VASE AND COVER

To be sold by Messrs. Sotheby's on July 8th

CHIPPENDALE MAHOGANY COMMODE. 40 in. wide

From the Weguelin Collection, to be sold by Messrs. Christie, Manson & Woods on July 7th

JEWELS FROM THE WEGUELIN COLLECTION

On July 6th Messrs. CHRISTIE'S are holding an important sale of a portion of the jewels from the casket of the late Mrs. A. A. Watney Weguelin, which includes an important pierced oval diamond brooch, the centre set with a large square diamond ; a diamond clip, of oval form, the centre set with a large circular stone within a cluster surround ; a large diamond brooch pendant, set with thirteen pear-shaped drop diamonds ; a pearl and diamond brooch, composed of a single large marquise-shaped diamond flanked by two bouton pearls of the finest orient ; a pair of bouton pearl ear-studs of the finest orient ; a pair of pearl drop ear-rings formed of circular bouton pearls, each suspended by diamond bars, ; a pear-shaped pearl ; a diamond single-stone ring of almost rectangular form with platinum hoop ; a diamond collar and plastron ; a pair of pear-shaped diamond drops (unmounted), weight 35.83 carats ; and a magnificent pearl necklace composed of three rows of beautifully matched pearls of the finest orient, made up as follows : a row of 47 pearls, a row of 55 pearls, and a row of 64 pearls, each row terminating in a band of diamond collets, united by a peared and shaped rectangular diamond snap.

THE WEGUELIN COLLECTION OF FURNITURE, ETC.

On July 7th, at the same rooms, are being sold objects of art, French and English furniture, Eastern carpets and textiles. From this collection, which includes a pair of Old English candelabra, 18½ in. high ; a Louis XVI ormolu centre table, with circular top, 22 in. diameter ; a Louis XVI mahogany writing table, 33 in. wide ; a pair of empire mahogany pedestal cupboards, designed as vases on cylindrical pedestals, 46 in. high ; an Empire mahogany upright secretaire, 39½ in. wide ; a Sheraton mahogany circular gaming table, 36 in. diameter ; a Chippendale mahogany commode, of serpentine shape, fitted with a writing slide and

PORTRAIT OF A GENTLEMAN By CORNEILLE DE LYON
4⅞ in. diam.
From the Schiff Collection, sold by Messrs. Christie, Manson and Woods on June 24th

four drawers and supported on bracket feet, 41½ in. wide; a Queen Anne walnut cabinet, 36 in. wide; a pair of Georgian pine side tables, 52 in. wide; a pair of panels of Chinese embroidery, worked in coloured silks with numerous figures, birds and flowering trees in landscapes on a red satin ground, 78 in. by 69 in.; an Aubusson carpet, woven with a foliage medallion in the centre on a red ground, 11 ft. 3 in. by 8 ft. 9 in.; a pair of Chinese glass bowls, of buttercup yellow colour, the sides engraved in relief with figures and pagodas in landscapes with flowering prunus, 6½ in. diameter, Chien Lung; a flecked dark green jade bowl, with slightly flared lip, 8¾ in. diameter; a pair of dark green figures of Phœnix with moss markings, represented standing on rockwork, 12½ in. high; a pair of Cloisonné enamel figures of cockerels, the bodies and legs decorated in white, and the head, wings and tail in natural colours, on oval cloisonné enamel plinths decorated with rosettes and Van Dyck ornament on a pale blue ground, 12½ in. high, Chien Lung; a pair of Derbyshire spar cassolettes, formed as classical vases, the bodies mounted with ormolu cast and chased with rams' masks suspending laurel festoons supported on stepped ormolu plinths, 8 in. high; and a Louis XVI cartel clock, the movement by Simona à Paris, with white enamel dial, enclosed in an ormolu case with vase-shaped cresting suspending laurel wreath festoons, 27½ in. high.

THE SUZANNET LIBRARY

On July 11th Messrs. SOTHEBY & Co. are selling a further portion of the well-known library, the property of the Comte de Suzannet, La Petite Chardière, Lausanne, which comprises the celebrated collection of material concerning Charles Dickens. It has been said of Dickens that he was the son of Mr. Micawber and Mrs. Nickleby, and at the very start of this catalogue, in one of a series of letters to Thomas Beard, we read of John Dickens, the writer's father, hiding from his creditors like Mr. Micawber, while twenty-six years later his mother behaves just as Mrs. Nickleby would have in similar circumstances, and in Dickens's own words, "Illumines the dreary scene (of a family tragedy) with a ghastly absurdity which is the chief relief I can find in it." If the letters in this collection hint at the character of the writer's parents, they reveal his own in fullest detail, especially what Mr. David Garnett has recently called his "Colossal, almost unexampled energy" and "the inexhaustible street-arab love of life" which makes him such a wonderful letter-writer. It is only possible to mention here a very few of the interesting things to be found in the collection; an early letter written to Richard Earle, Private Secretary to Mr. Stanley, afterwards Earl of Derby, Chief Secretary for Ireland, asks for employment as a shorthand writer; another written to Sir John Easthope, editor of the *Morning Chronicle*, protests strongly against his shabby treatment by the proprietors of this paper; then a letter to William Harrison Ainsworth tells him, with remarkable restraint, of the death of Mary Hogarth, Dickens's sister-in-law, whom the writer greatly loved; a letter to Edmund Yates explains a cryptic phrase used by Mrs. Gamp which has puzzled many readers of "Martin Chuzzlewit"; an important letter to Messrs. Bradbury & Evans gives a detailed account of Dickens's property in various copyrights; some letters describe adventures abroad—how an Italian messenger shed on him "a balmy gale of onions," how a French garden contained "gasping goldfish in fountains that will not on any consideration play"; and how on the Swiss side of the Simplon his slumbers "in the wildest kind of house" was disturbed by "some fifty cats." The catalogue ends with some presentation copies of Dickens's books, and a very fine portrait miniature of him painted when he was eighteen by his aunt, Mrs. Janet Barrow.

MUSICAL INSTRUMENTS

Messrs. PUTTICK & SIMPSON'S sale of musical instruments to be held on July 7th, includes a violin by Antonio Stradivari, the property of the Hon. Mrs. Sandars.

THE MARTIN-HARVEY COLLECTION

On July 18th and 19th Messrs. HAMPTON & SONS are selling a portion of the well-known collection of Sir John Martin-Harvey, which includes bronzes, ivories, weapons, miniatures, pictures, furniture, wood carvings, and porcelain.

A large number of the most important sales to be held in June have not taken place at the time of going to press, but those that have taken place have been well attended, and prices have been good.

SILVER

At Messrs. CHRISTIE'S sale of Old Silver on May 18th, the property of Mrs. Holbrooke, of Bladon Castle, Burton-on-Trent, a George I plain bullet-shaped teapot, by William Spackman, 1722, fetched £90 15s.; a George I plain cylindrical dredger, 3 in. high, by James Goodwin, 1724, £35 4s.; a Queen Anne plain octagonal pear-shaped teapot, on rim foot, by Jonathan Madden, 1713, £252; a Charles II mug, of bulbous form, with reeded neck and scroll handle, the body chased and engraved with exotic birds and flowers in the Chinese taste, 4 in. high, 1684, maker's mark "S.N.," cinquefoil below in heart, £63 11s.; a Charles I two-handled circular wine taster, on low trumpet-shaped foot, 3½ in. diameter, 1640, maker's mark "S.A." in monogram in lozenge, £100 6s.; a Charles I small wine cup, on trumpet-shaped foot decorated with a matted band, the body punched with formal rosettes and matted scrolls, 3 in. high, *circa* 1630, £18 19s. 3d.; an Elizabethan Maidenhead spoon, surmounted by a flat cap, provincial, *circa* 1590, £30; a Charles I master spoon, the nimbus with button finial, pricked with initials and the date 1699–1630, maker's mark "D" enclosing "C," £28; an Elizabethan silver-gilt seal-top spoon, the seal pricked with initials and the date 1623, by Bentley of Exeter, Plymouth, *circa* 1600, £52; a James I silver-gilt seal-top spoon, the seal engraved with two heraldic animals, and the faceted stem with the inscription: "The gift of John Metcalff, of Nappaye, Cosson Iarman, to the Eare Comerland of 1615, York," *circa* 1615, £80; and a Charles II spoon, the stem with flat circular top, engraved on the face with a skull and the inscription "Live to Die," on the reverse with a coat-of-arms in a lozenge and the inscription "Die to Live," by Thomas Mangy, York, 1665, £42. At the same rooms on May 25th a

AN INLAID BINDING By PADELOUP
From the Schiff Library to be sold by Messrs. Sotheby & Co. on July 5th to 7th

James I apostle spoon, surmounted by the figure of Saint James the Greater with staff and satchel, and wearing the pilgrim's hat, 1611, maker's mark, crescent enclosing "W.," probably for Christopher Wace, who was the maker of the well-known Tichborne "Celebrities" set of spoons, fetched £74; a George II large circular salver, 24 in. diameter, by Robert Abercromby, 1738, £136 10s. 4d.; a Charles II two-handled cup and cover, 7⅛ in. high, *circa* 1670, maker's mark "N.W.," pellets below, perhaps for Nicholas Wollaston, £167 18s.; a William and Mary large two-handled Monteith bowl, 16 in. diameter, 1691, maker's mark three storks, £730 2s. 3d.; and a pair of James II ewers, 10¾ in. high, 1687, maker's mark "R.C." in a dotted circle, probably for Robert Cooper, £532 17s. 6d.

MASONIC COLLECTION

On May 18th Messrs. SOTHEBY'S sold a varied and interesting Masonic collection, and an early Swiss Masonic cup of parcel gilt with bowl of saucer shape, 6½ in. high, fetched £25; a George III silver-gilt ceremonial flagon, by John Parker, London, 1805, weight 151 oz. 10 dwt., £250; a Masonic firing glass, 4 in., and another 3½ in., £19; a Masonic dated tumbler, enamelled by William and Mary Beilby, Newcastle-on-Tyne, decorated in white in front with the initials "I.M." and date 1779, £38; and a Chinese bowl, finely potted, 12¾ in. diameter, Ch'ien Lung, £75.

FURNITURE

A LOUIS XV GUERIDON TABLE
Stamped M. Carlin (Maitre 1766–85).
15½ in. diam.
From the Schiff Collection, sold by Messrs. Christie, Manson & Woods, on June 22nd

At Messrs. CHRISTIE'S sale on May 19th a pair of Chippendale mahogany stools, with rectangular tops supported on cabriole legs carved on the knees, 21 in. wide, fetched £71 8s.; a pair of Louis XVI mahogany console tables, 65 in. wide, stamped A. Weisweller, £399; two Chippendale mahogany armchairs, £75 12s.; a Louis XV kingwood commode, 58 in. wide, £78 15s. At the same rooms on May 26th a set of eight Queen Anne black lacquer hall chairs, the upper parts of the backs enriched with the arms of Heathcote, £246 15s.; and at these rooms on June 9th a Louis XV marquetry upright secretaire, 33 in. wide, fetched £102 18s.; and a Louis XVI parquetry commode, 49½ in. wide, stamped Levasseur, M.E., £162 15s.

THE COLLECTION OF THE COMTE DE RENESSE

On May 27th Messrs. SOTHEBY & Co. sold pictures by Old Masters, porcelain, works of art, furniture, tapestries, etc., the property of the Comte de Renesse of Brussels, and a work by P. Breughel the Younger, "A Peasant Dance," 29 in. by 38 in., fetched £110; "A Family Group in a Landscape," by Craenburch, 49 in. by 70 in., £200; a pair of altar candlesticks of European design, decorated in *famille rose* enamels, 23½ in., Ch'ien Lung, £75; a set of four large *famille rose* figures of Immortals, 15¼ in., Ch'ien Lung, £68; a pair of *famille rose* figures of Dutch Ladies in European Costume, 16¼ in., XVIIIth century, £62; a pair of Louis XVI commodes in mahogany, in the style of Riesener, each 3 ft. 4 in. wide, £60; a Louis XVI parquetry commode of small size, by J. Stumpff, M.E., 3 ft. 3 in. wide, £65; and a Lille Teniers tapestry, 10 ft. 11 in. wide by 7 ft. 3 in. high, XVIIIth century, £92.

THE WALLACE ELLIOT COLLECTION

On March 24th, 25th and 26th Messrs. SOTHEBY & Co. sold the well-known collection of fine English pottery and porcelain, the property of the late Wallace Elliot, Esq., an Astbury-Whieldon figure of a Drummer, 6⅜ in., fetched £58; a pair of white salt-glaze swans, 7⅞ in., £175; a coloured salt-glaze sauceboat, 7¼ in., perhaps Liverpool, £60; a coloured octagonal salt-glaze teapot and cover, £290; a pair of Bristol white opaque glass bottles, £130; the well-known Dr. Wall silhouette portrait mug with yellow ground, 5⅜ in. high by 5⅛ in. diameter, £660; a rare Worcester figure of a Gardener in mauve three-cornered hat, puce coat, piped with yellow, white shirt, flowered breeches, vivid blue apron, white stockings and mauve shoes with yellow buckles, 6⅜ in., £200; an attractive Bow group of "Liberty and Matrimony," 8½ in., £130; and a pair of rare Bow figures of Cooks, 6¾ in., £150.

A dim cold feeling of what he had been
Wrung from him a bitter groan.
He gazed and thought of Man Angels wheeling
Surrounding Heaven's High Throne
He thought of the time, the happy time;
When among them he had been
And he madly curs'd the impious crime
Which plunged him in pain and sin.
This feeling vanished as soon as it came.
And he turned to walk away
But sought for this Album to find the name
Of her he'd seen that day.
He cast his eye on the two first lines
So divine and thought so sad
And he said with glee 'they're worthy of me
For I'm sure they're dowlish bad'
C. D.
Nov. 1831.

A POEM BY CHARLES DICKENS. Written at the age of eighteen or nineteen
From the Comte de Suzannet Sale to be held by Messrs. Sotheby & Co. on July 11th

THE HAM HOUSE LIBRARY

On May 30th and 31st Messrs. SOTHEBY & Co. sold the first portion of the library from Ham House, Surrey, at which some very excellent prices were obtained, and Hector Boece's "The History and Croniklis of Scotland," first edition, printed on vellum, black letter, of which only two other copies on vellum are known, one formerly in the Hamilton Palace Collection (sold in 1884 for £800) and the other in the Edinburgh University Library, fetched £900; Geoffrey Chaucer's "The Canterbury Tales," first edition, slightly defective and mended, Westminster, William Caxton, 1478, £820; "Cordiale, or Four Last Things," translated from the French by Earl Rivers, first edition, lower margins damp stained, some affected by damp and repaired, slits in ff. 36–40 and 52–62, otherwise in good condition, £850; "Governayle of Helthe: Medicina Stomachi," first edition, 18 leaves, 23 lines, woodcut initials, first page slightly soiled, otherwise a fine copy, Westminster, William Caxton, 1489, £2,400; this is the earliest medical work printed in the English language, and the first medical work printed in England, and the only other copy known is in the Bodleian; the "Hortus Sanitatis," £1,250; and "The History of Jason," translated by William Caxton, and, perhaps, the first book printed in England, £2,400.

PICTURES

At Messrs. SOTHEBY'S sale on May 18th "The Parable of the Wise and Foolish Virgins," by Tintoretto, realized £420; "Tête de femme," by Fragonard, 16 in. by 12 in., £460; and "The Adoration of the Infant Christ," by Bernardino Fungai, 48 in. diameter, £500. At Messrs. CHRISTIE'S on May 20th a work of the Dutch school, "Portrait of Three Children," on panel, 20¼ in. by 27 in., £330 15s.; and at the same rooms on May 27th William Hogarth's "Morning and Night," two of a set of four, entitled "The Four Times of the Day," painted in 1738, fetched £2,520; also in this sale were some important works by Morland, and "The Shepherds: Morning," 28¼ in. by 38½ in., realized £861; "Bargaining for Fish," signed, 27½ in. by 35½ in., £525; "The Old Red Lion Inn," signed with initials, 27½ in. by 35½ in., £819; "The Cottages," signed and dated 1795, 27½ in. by 35 in., £567; "The Wayfarer," signed and dated 1795, 24 in. by 29 in., £294; "Winter," signed, 24 in. by 29 in., £231; and "A Woman Feeding Pigs," signed, on panel, 14½ in. by 19½ in., £252.

HERALDIC ENQUIRIES

REPLIES by SIR ALGERNON TUDOR-CRAIG, K.B.E., F.S.A.

Readers who may wish to identify British Armorial Bearings on Portraits, Plate, or China in their possession, should send a full description and a Photograph or Drawing, or, in the case of silver, a careful rubbing. IN NO CASE MUST THE ORIGINAL ARTICLE BE SENT. No charge is made for replies, which will be inserted as soon as possible in "Apollo."

D. 30. ARMS ON CIRCULAR SILVER BOX, *circa* 1613.—Arms: Quarterly. 1 and 4. Lozengy argent and gules in dexter chief a mullet, FitzWilliam; 2. Argent a chevron engrailed between three talbots' heads erased sable a mullet of six points or; 3. Argent two bars nebulée sable on a chief of the last three crosses patée fitchée or, Harvy. Crest: A talbot's head erased sable.

The box is engraved: "EX DONO ARTHVRI HALL DE GRANTHAM ARMIGERI RADVI PHO LOCKO ALDERMANO EIVSDEM VILIÆ ET SOCE ANNO DMI 1581 EXCVLPATVM TEMPORE THOMAE ARCHER ALDERMANI PER PE RICHARDSON. 1613."

Arthur Hall, of Grantham, was the son of Francis Hall, of Grantham, Surveyor of the Works at Calais to King Henry VIII, by Ursula, daughter of Thomas Sherington. He was a ward of William, Lord Burleigh, and was M.P. for Grantham 1571–81 and 1585, expelled the House in 1581 and confined in the Tower, 1581–3. His ten books of Homer's Iliad, the first English version, translated from the French, were published in 1581. He married Mary, daughter of John Denys, of London, and died December 29th, 1605.

The Arms of FitzWilliam are accounted for by the following extract: "Will'm Fitzwill'm was receaver to the Lord Falconbridge, & because he dwelt at the Hall Place of Whitton at Humberbanck in com. Lincolne, he was surnamed Will'm-at-the-Hall, and his yssue after him called Hall, and thus the auncestors of the within named Arthur Hall have neglected to beare theire auncient name & armes of FitzWill'm, and Tho. Hall of Grantham (son of Simon-at-the-Hall and great grandfather of Arthur Hall) was the first that did beare Argent, on a chevron between three talbotts' heads erased sable a starr of 6 points Or."

D. 31. ARMS ON TABLE PLAQUE, *circa* 1788. Arms: Gules on a bend engrailed or a baton azure, on a chief of the last the Fortress of Gibraltar and under it "Plus ultra." Crest: A dexter arm charged with a key, the hand holding a cutlass proper, surmounted by a baron's coronet. Supporters: Dexter, a ram; sinister, a goat, each wreathed with flowers round the neck proper. Motto: Fortiter et recte.

Evidently made 1787–90 for Sir George Augustus Eliott, first Lord Heathfield, of Gibraltar, so created July 6th, 1787; born December 25th, 1717; Lieutenant-Colonel of the 2nd Horse Grenadier Guards, with whom he served through the Austrian War, 1742–48, being present at Dettingen and Fontenoy; General in the Army, 1778; Commander-in-Chief in Ireland, 1774–75; Governor of Gibraltar, 1776–90, in which fortress he gallantly maintained a four years' investment by the United Forces of Spain and France, 1779–83; K.B., January 8th, 1783; died, aged seventy-two, July 6th, 1790. His portrait by Sir Joshua Reynolds is in the National Gallery.

D. 32. ARMS ON SILVER WINE COOLER BY PAUL STORR. 1811.—On one side: Arms: Argent a lion rampant, gules between three pheons sable, in chief the badge of a baronet; Egerton. In pretence, Ermine on a chevron per pale azure and gules between three eagles' heads, also per pale azure and gules, three cinquefoils or; Jackson. Supporters: Dexter, a lion argent ducally crowned or; Sinister, a wyvern or, each gorged with a plain collar azure, and pendent therefrom an escutcheon gules charged with three pheons argent. Motto: Virtuti non Armis fido.

From these arms it is obvious that the plate was made for Sir John Grey Egerton, eighth baronet of Olton, co. Chester, who was born May 14th, 1749, and died *s p.* May 24th, 1825, having married April 9th, 1795, Maria, daughter and sole heir of Thomas Scott Jackson, a director of the Bank of England. She died August 19th, 1830.

The arms on the other side show thirty-five quarterings, between similar supporters. The quarterings are: 1. Argent a lion rampant gules between three pheons sable; Egerton. 2. Gules three pheons argent; Malpas. 3. Sable three garbs argent; Segrave. 4. Sable a lion's head erased; Braid. 5. Or an eagle displayed sable; Algar. 6. Argent three lions passant reguardant gules; Fauconberg. 7. Argent on a bend gules three suns; (?). 8. Sable two bars argent on a bend gules three arrows or; Done. 9. Vert a cross engrailed ermine; Kingsley. 10. Ermine on a chevron sable three crosses patée argent; Beaufoy. 11. Argent a chevron sable between three cinquefoils gules; Clifton. 12. Sable two bars and in chief a label argent; Grey. 13. Gules a bend argent, over all a fess or; FitzOsborne. 14. Argent a lion rampant sable between nine crosses crosslet; Handfield. 15. Or three chevrons gules; Clare. 16. Sable three cinquefoils argent; Carrick. 17. Argent a chief indented sable; Le Poer. 18. Sable three chevrons braced and a chief or; FitzHugh. 19. Argent three torteaux, each charged with a crescent above a mullet; (?) 20. Lozengy gules and ermine; Hatton. 21. Or a saltire engrailed sable; Botetort. 22. Gules three lions rampant argent; FitzBarnard. 23. Gules a lion rampant within a bordure engrailed or; Talbot. 24. Sable two bars argent, on a chief three torteaux; Meels. 25. Or a maunch gules; Hastings. 26. Argent an escutcheon within a double tressure gules; Brewse. 27. Gules three leopards' faces jessant de lys; Cantilupe. 28. Sable a lion rampant argent between three cross crosslets; King. 29. Gules two bendlets wavy or; Brewer. 30. Barry of ten azure and argent, as many martlets in orle gules; Valence. 31. Or three escutcheons ermine, each charged with two bars, gules; (?). 32. Gules four lozenges in bend or; Marshall. 33. Argent on a chief sable three crosses patée fitchée argent; FitzOsbert. 34. Argent a maunch sable; Hastings. 35. Sable on a bend cotised argent a rose sable between two annulets gules; Conway.

D. 33. ARMS ON WINE CORK SEAL, *circa* 1700.—Arms: Quarterly, 1st and 4th. Per pale gules and azure an eagle displayed with two heads or, Mitton; 2nd, Gules a fess ermine between three mullets or, Manston; 3rd, Or, fretty sable on each point a plate, Platt. Crest: A demi eagle displayed with two heads per pale or and azure.

These are apparently the arms of Mitton quartering those of Manston and Platt. The arms in the third quartering were granted by Camden, Clarenceux, about 1620, to Richard Platt, of London, brewer.

XUM